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Founded in 1898 by JOHN C. FREUND



DONIZETTI'S LINDA IS FINAL NOVELTY OF SEASON'S OPERA

Metropolitan Revives One-time Favorite With Lily Pons as Ideal Protagonist of Title Role — Richard Crooks Sings Tenor Music Beautifully — Gladys Swarthout, Giuseppe De Luca and Ezio Pinza Win Favor for Sterling Singing and Acting — Balance of Cast Under Tullio Serafin's Baton Is Excellent — Conventional Old Melodies Receive Admirable Treatment — Chorus's Singing Praised

By A. WALTER KRAMER

FOR the final novelty of his brief season, the Metropolitan's general manager, Giulio Gatti-Casazza, went back to a one-time favorite, the three act opera called *Linda di Chamounix*, in the making of which two gentlemen named Gaetano were concerned, the famous composer, Gaetano Donizetti, and the lesser known librettist, Gaetano Rossi. The production was set before a matinee audience on Thursday afternoon, March 1.

This old opera, though hardly familiar to music lovers in general in these parts, is known to the oldest inhabitants of New York, for it was none other than the effulgent Adelina Patti who sang it here in the year 1890. To me the opera has long been but a title. I remember going through the score about twenty years ago and being unimpressed. Beyond that it remained for me, as for many others, a work one had read about, but had not actually experienced.

With the announcement that Linda was to be exhumed, I resolved to make a new study of its mysteries. The conclusion arrived at thus was confirmed at the performance, namely, that it is not the best Donizetti, but a work that contains what a famous singer called so appropriately after the recent premiere "sweet, old tunes." That's what they are.

Composed for Vienna

That Donizetti, richly gifted, from a melodic standpoint, should have composed this Linda for Vienna, may seem strange. But when it is recalled that he was a favorite in the Austrian capital, which had its operatic affairs under Italian domination, that he was called Hof und Kammerkompositeur (Court and Chamber Composer), the first since Mozart to be honored with this title, that thirty-two of his operas were produced there, it will be easily understood why he composed Linda especially for Vienna and conducted it there himself. Austria played an important part in his life. It was her ambassador at Paris

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When America and Finland Foregather



Wide World

Jean Sibelius, Titan Among Living Composers (Right), Congratulates Werner Janssen in Helsingfors, after a Performance of Sibelius's Fourth Symphony.

JEAN SIBELIUS, one of the greatest living composers, has found a new interpreter for his works, and one whom he claims to be the finest of them all. After a concert in Helsingfors on Feb. 9, when Werner Janssen conducted Sibelius's Fourth Symphony among other of the master's works, the young

American was hailed not only by a frenzied audience and an acclamatory press, but was praised by the composer himself. Mr. Janssen is known to Americans only as a composer, having gone to Europe as a Prix de Rome winner, and won his conductorial spurs since his stay there.

Metropolitan Asks for Public Backing; Bori Again Heads Fund Committee

Another Guarantee Fund to Be Sought — Visit to Mexico City and Western Tour Considered — Juilliard Contest Winner Will Appear in Major Role

WITH the end of the present season at the Metropolitan Opera House, only a few weeks removed, plans for next season are taking definite shape. A visit to Mexico City followed by a western tour is under consideration; and a guarantee fund is to be sought. Announcement has also been made that a performance in a leading role will be awarded to a pupil of the Juilliard School of music winning a contest.

The Mexican visit, which would be for the purpose of opening the new government opera house, is projected by Elmer R. Jones, president of the Wells Fargo Express Company and administrator for the Mexican government of its plan for control of the production and distribution of farm products. Mr. Jones is the husband of Marion Telva, contralto, formerly of the Metropolitan.

Earle R. Lewis, business manager of the Metropolitan, states that through the

initiative of Mr. Jones, plans are on foot in the Mexican capital to guarantee the expenses of the entire company and that the Mexican government is considering the possibility of aiding in the venture. The acceptance of the invitation depends to a certain extent, Mr. Lewis says, upon the company's obtaining engagements in American cities en route. Invitations have been received for appearances in numerous cities through the West and South, but they have not always included a financial guarantee sufficient to warrant the trip. In several of the cities, however, music lovers and chambers of commerce are already co-operating to secure the guarantees.

Bori to Head Committee

Cornelius N. Bliss, chairman of the executive committee of the Metropolitan Opera Association, has announced that a guarantee fund will be required to carry on the opera next season. Lucrezia Bori will be chairman of the committee, assisted, as in last season's campaign, by Edward Johnson and Lawrence Tibbett. Dr. John Erskine, president of the Juilliard School of Music, will be a member

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HELEN RETIRES MAKES SATIRICAL BOW AS OPERA

Erskine-Antheil Work Is Accorded Blithe Premiere by Juilliard Forces—Novel Details of Lighting and Costuming Contribute to Freshness of Production—Book Has Literary Qualities Which Music Only Partly Parallels — Score Contains Many Reminiscences and Shifts Between Romantic and Parodistic Idioms — Student Ensemble Achieves Praiseworthy Level Under Albert Stoessel

By OSCAR THOMPSON

HELEN Doesn't Retire. This might have been the title of the musical paradox, amiably designated as an opera, which swished into view in the circumspect little theatre of the Juilliard Graduate School on Feb. 28. This was a night without precedent in New York's musical history. But not solely because John Erskine and George Antheil had pooled their whimsies in another smiling exposure of the private life of Helen of Troy. The unprecedented thing was that three American operas (to give them the benefit of all doubts as to how they qualify) were performed simultaneously on that evening: the Stokes-Hanson Merry Mount at the Metropolitan, the Stein-Thomson Four Saints in Three Acts at the Forty-Fourth Street Theatre and the Erskine-Antheil Helen Retires at the Juilliard.

Perhaps Helen does retire, in one sense or another, in the fourth act—the one that wasn't written. The Erskine book is content with three and a question mark. The onlooker or listener is not taken into the confidence of Mr. Erskine or of Helen herself as to what is to happen after she has finished with the young fisherman who upsets her "never again," just as the final curtain falls. Two acts earlier she was styled insatiable—or was it incurable? No matter, this is the eternal Helen, even though so erudite a reviewer as Lawrence Gilman, praising the book, finds the music insufficient to limn the face that launched a thousand quips. To cite but one of these quips, Helen's beauty is only Erskine-deep. Certainly, Antheil's music goes no deeper.

Helen Retires is a work not to be approached too seriously. In its very different way, it represents the same spoofing esthetic as Four Saints in Three Acts. It is an essentially contemporary esthetic—and, we suspect, very contemporary. But John Erskine spoofs in a very different world from Gertrude Stein. An essential of his text is that it should be understood. The only mystification there is about Helen Retires is that which results from the music some-

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Stock Plays Elgar Compositions and Presents Novelty by Sowerby

Chicago Symphony Request Program Is Altered to Permit of Testimonial to Late British Composer — Sowerby's Passacaglia Favorably Received — Civic Orchestra Has Responsive Audience

CHICAGO, March 5. — The Chicago Symphony program for March 1 and 2, announced as a request program on which a ballot had been taken, was shut only in part, due to the death of Sir Edward Elgar. As a memorial to the deceased composer, Frederick Stock devoted the first half of the concerts in Orchestra Hall to the incidental music and the Funeral March from *Granada* and *Diarmid*, Op. 42 and the First Symphony in A Flat, Op. 55.

Elgar's music, save for the *Enigma* Variations, had long been absent from Mr. Stock's programs and this belated recognition was, therefore, not inappropriate. The *Granada* and *Diarmid* mu-



Leo Sowerby's *Passacaglia*, *Interlude* and *Fugue* Was Introduced in Chicago

sic had many exquisite moments. If the Symphony as a whole, despite Mr.

Stock's expert excisions, proved long, it was nevertheless worth the effort.

The latter half of the program listed three compositions which had been on the original request list. The *Elegy*, *Choral* and *Fugue* by the Chicago composer, Thorwald Otterström, is a species of musical mathematics of a type which the local colony of scholarly musicians seems to produce with the utmost ease. Suffice it to say that the audience found it impressive. Smetana's *The Moldau* and Ravel's *Bolero*, in which Mr. Stock experimented with an unusually fast tempo, completed the program.

A Work of Many Beauties

The first performance of a *Passacaglia*, *Interlude* and *Fugue* by Leo Sowerby was the chief point of interest at the concerts of Feb. 22 and 23. Some strange influence seems to have restored the *Passacaglia* form to local popularity this season, this work of Sowerby's having been the third by Chicago composers to have recently come to attention.

Mr. Sowerby's composition is rather less in his earlier vigorous manner than in his later reflective, almost ecclesiastical vein. It is a work of many beauties, none of them obvious, suggesting that it contains more than was revealed at first hearing. The composer was repeatedly called to the platform to acknowledge the applause.

The remainder of this not too exhilarating program consisted of Bach's *Concerto*, No. 2 in F, arranged by Felix Mottl; Schumann's *Fourth Symphony*; Debussy's *La Mer*; and the *Polka* and *Fugue* from Weinberger's *Schwanda*.

The Tuesday program of Feb. 27 listed three masterpieces, all of which had been heard on earlier programs: Bach's *Suite*, No. 2, in B Minor; Brahms's *Third Symphony* and Strauss's *Ein Heldenleben*. The performances were superb.

Civic Orchestra Success

The Civic Orchestra of Chicago gave the second concert of the season on Feb. 25 under the baton of Eric DeLamarter. A large public has responded to the appeal of the popular-priced Sunday afternoon concerts presented by this organization and Orchestra Hall was

formance will be in the same week, although the exact date has not yet been decided upon.

Parsifal has been sung at the Metropolitan on Good Friday for many years except during the war. Last year, as the season closed the middle of March, before Good Friday, it was presented on Feb. 13, the fiftieth anniversary of the composer's death.

Samuel Chotzinoff Appointed Critic on New York "Post"

Samuel Chotzinoff has been appointed music critic on the New York *Evening Post*. He was critic on the New York *World* for six years prior to its suspension as a morning newspaper.

Emanuel List Cancels Engagements in Berlin and Bayreuth

Emanuel List, Austro-American bass of the Metropolitan Opera, for the past ten years leading bass of the Berlin State Opera, has cancelled his contracts to appear in Berlin and Bayreuth during 1934, it is announced.

nearly full. The program was made up of Goldmark's *In Spring Time*, Strauss's *Don Juan*, Chabrier's *España*, Sowerby's *Tramping Tune* for wind instruments and percussions, Palmgren's *Finish Lullaby* and the *Overture* to *Rienzi*. It was a list to tax the ability

of any orchestra; and it speaks eloquently for the training these young musicians have gained under Mr. DeLamarter's baton that the playing was thoroughly professional and satisfying in every respect.

MARGIE A. McLEOD

Mayor La Guardia Speaks in Aid of New York Philharmonic Fund

Addresses Carnegie Hall Audience in Speech Broadcast on Behalf of Campaign—Women's Division Reports New Returns Which Bring Total to \$267,500

IN a fortnight of the New York Philharmonic-Symphony campaign to raise \$500,000, the outstanding event was the speech made by Mayor Fiorello La Guardia over a nation-wide network of the Columbia Broadcasting System during the intermission of the concert in Carnegie Hall on the afternoon of Sunday, March 4.

At a luncheon of the Women's Division of the Philharmonic-Symphony Society, held in the Waldorf Astoria and presided over by Mrs. Christian R. Holmes, vice-chairman, in the absence of Mrs. Vincent Astor, chairman, it was stated that an addition of \$66,000 had been received, bringing the total to \$267,500. Arturo Toscanini's personal fund has reached \$7,200. Dr. Nicholas Murray Butler, president of Columbia University, has accepted the honorary chairmanship of the educational committee for the campaign, and organists are being organized.

Text of Mayor's Speech

Mayor La Guardia's speech was as follows:

"In keeping with the times, I am going to talk today for just a minute on musical democracy.

"I am here today because I want to be here. I have been attending symphony concerts long before I became Mayor of the City of New York. I attend symphony concerts because I love good music, and not as a part of a social routine. I want to appeal to my fellow music-lovers in the City of New York, and to the radio audience who now have the opportunity of enjoying the best of the masters performed by the best of orchestras.

"No greater mistake can be made than to believe that good music is not appreciated and enjoyed by the masses of the people. The truth is the great masses of the people have not had and do not have the opportunity of hearing classical music performed by great symphony orchestras. What we must do is to establish a musical democracy whereby our symphony concerts might be supported by the people and for the people.

"The opportunity of hearing the great music masters and symphony concerts up to a comparatively few years ago was the limited privilege of the exclusive few. Music is old, but its popular appreciation is young. When the great masters were creating their imperishable works very few of their contemporaries had the opportunity of hearing or enjoying the music, or of hearing a great orchestra or a chamber quartet. But a very, very small percentage of the generations of Handel, Bach, Mozart, Beethoven, Schubert and Chopin, even to the time of Wagner and Brahms, knew of their music or ever heard it.

Supported by Royalty

"To bring it right home, not one per cent of the grandfathers or great grandfathers of the people of this country who lived in the periods of these masters I have just mentioned, ever had an opportunity of



Mayor Fiorello La Guardia of New York Urged Support of the New York Philharmonic-Symphony in an Address at a Sunday Concert

hearing a good orchestra, chamber music or the works of these composers. Why? Because music in those days was supported chiefly by royalty, the kings and the princes, the dukes and ecclesiastical dignitaries. It was one of the exclusive enjoyments of the aristocracy and of great wealth.

"The very same system and custom in a great measure were transplanted to this country. For the past fifty years great symphony concerts have been largely supported by the generous contributions of a few individuals. Before the radio, the privilege of enjoying these concerts was limited to the capacity of the halls in a very few cities of the country where these concerts were given by privately endowed and supported orchestras. With mechanical reproduction of music, the extension of musical education in our schools, the medium of the radio, the great music masters are now giving enjoyment to millions of people, and what is more, good music has become a necessary part of the lives of millions of our fellow Americans.

"Originally, symphony concerts under this system were possible for the cost was less and the millionaires were more. Even to this day our great symphony concerts with but very few exceptions are still supported and subsidized by a few individuals. Many of us, therefore, are receiving a sort of musical dole.

"A Great American Institution"

"Beauty, art, music should be and must be in our country accessible to all and all must participate in its support. The great Philharmonic-Symphony Orchestra has become a great American institution. The country is grateful to the founders of the Philharmonic-Symphony Society and to its patrons who have supported it all of these years. I am sure that the music-lovers of the country and of New York City in particular want this great musical organization to continue. It can only continue if we, the great mass of music-lovers, are ready to take it over. We must make this organization a real popular organization supported by popular contributions.

"Come, do your part. Let us not talk of 'the' Philharmonic-Symphony Orchestra, not of 'their' Philharmonic-Symphony Society, but let us make it 'our' Philharmonic-Symphony Orchestra."

Ernst Toch to Come to America

Ernst Toch, noted Austrian composer, who visited this country for the first time several years ago, will come here next month. He has been engaged to lecture at the New School of Social Research, New York. In recent years he has lived in Berlin. Among his works are a Piano Concerto, introduced here several years ago by Jesus Maria Sanroma with the Boston Symphony, and the *Kleine Theatre Suite*, performed by Erich Kleiber with the New York Philharmonic-Symphony in 1931. He has written much piano music and also an opera, *Der Fischer* (The Fish), produced in Königsberg in 1930. He will probably make his home in the United States.

Metropolitan to Give Two Performances of Parsifal

Wagner's *Parsifal* will have two performances at the Metropolitan Opera House this season, according to General Manager Gatti-Casazza. The opera is scheduled for a special Good Friday matinee on March 30. The other per-

METROPOLITAN TURNS TO OLD FAVORITE IN LINDA

Donizetti Opera Tunefully Given

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who secured Donizetti's release from the institution at Ivry where he was confined, so that he might return to his native Bergamo to die.

Vienna heard Linda at the famed Kärntner-Theater on May 19, 1842, London at His Majesty's Theatre in June of the following year and New York at Palm's Opera House on Jan. 4, 1847. Unlike Lucia, L'Elisir d'Amore, Don Pasquale and The Daughter of the Regiment, it has not held its place in the repertoire of our times, nor even of the time before our own. The reasons are not far to seek. As I have already indicated, Donizetti has left us better works, nor is the story one

that has the same fundamental appeal, as for example, Lucia. Sopranos of the florid vocal style have not found in the music assigned the heroine such striking opportunity to soar into the altitudinous places as in the operatized tale of the bride of Lammormoor.

Lily Pons a Charming Heroine

Mr. Gatti, despite the fact that during his Milan days he was called "*il tedesco*" (the German)" for his championing of his native heath of Wagner's music, has more than once delved into the yester-

day of Italian opera. At times he has brought out Spontini, again Bellini, often old Verdi, most successfully the master's great Simon Boccanegra. The presence in his company of that fascinating artist, Lily Pons, is, doubtless, responsible for this revival of Linda. A *prima coloratura assoluta* must have a

oped from the histrionic standpoint. Her scene with the father in Act II before the malediction was superb and her entrance in the last act, forlorn, deprived of everything that life had held for her, bereft of her senses, was wonderfully projected. As she moved before us with eyes that would not see, she proved her capacity for interpretative penetration of the role. She expressed in song and gesture the complete contrast with the preceding scene in her Paris apartment, where she shone, gowned exquisitely amid the luxury which she had allowed her lover, Charles, Viscount of Sirval, to provide for her. The audience hailed her, recognizing her brilliant achievement.

Richard Crooks Sings Splendidly

Her collaborators, too, were admirable. Mr. Crooks has sung nothing at the Metropolitan as beautifully as he did the melodies that Donizetti set down for the tenor, both his solo arias and the duets with Miss Pons. He was in excellent voice and found real bel canto expression for such things as the *Se tanto in ira agli uomini* and the *E la voce che primiera*. In appearance he made a handsome figure and acted with great dignity. Mr. De Luca was a more than worthy Antonio, both in song and action and the noble voice of Mr. Pinza made the part of the Prefetto a moving one, distinguished by his fine bearing. The opening of the finale of the first act, the *O tu che regoli* was voiced by him standing, while the ensemble knelt in prayer, with a serenity of utterance difficult to describe.

Miss Swarthout as the orphan boy, Pierotto, won the favor of her listeners immediately. Her appearance in the role was fetching and she sang her music with unusual beauty of voice and finished art. Her solo in the first act, *Cari luoghi* and the subsequent *Per sua madre andò una figlia* were sung exquisitely, with lovely quality and genuine warmth. In the brief quintet, *Compi, o ciel* in the last act she carried the melodic line with moving quality.

The role of the mother, Maddalena, was nicely sung by Miss Vettori. Mr. Malatesta as the Marquis de Boisfleury was excellent in action, though his singing left much to be desired. Part of the last act music in his part might be eliminated to advantage. The work seems longer than it really is, due to its conventional nature. There is the con-

LINDA DI CHAMOUNIX. Opera in three acts. Italian text by Gaetano Rossi. Music by Gaetano Donizetti. Revived at the Metropolitan Opera House on Thursday afternoon, March 1. (Special performance for the benefit of the Free Milk Fund for Babies, Inc.) The cast:

Linda	Lily Pons
Pierotto	Gladys Swarthout
Maddalena	Elda Vettori
Charles, Vicomte de Sirval	Richard Crooks
Antonio	Giuseppe De Luca
The Prefect	Ezio Pinza
Marquis de Boisfleury	Pomilio Malatesta
Intendant	Angelo Bada
Conductor	Tullio Serafin
Chorus Master	Giulio Setti
Stage Director	Armando Agnini

ventional garland of typical old melodies. One waits in vain for harmonic adornments, and one is wearied by the standardized instrumentation, with its inevitable passages for flutes and clarinets in thirds and sixths, that fatal cliché of old Italian opera.

Like other works of its type, Linda possesses, too, its duet for male voices, in this case an Allegro appeal for aid to the Deity, *Esaltiam la tua potenza*, which Messrs. De Luca and Pinza sang superbly.

Other Components of Performance

How well Mr. Setti's chorus sang the suave diatonic music that is its part those who know the Metropolitan choristers can realize. Mr. Serafin presided over the orchestra with authority and built up some ringing climaxes. It is a pity that he does not possess a keener sense of the style of this old music, and a feeling for nuance. He is too prone to allow the conventional accompanimental figures, in eighth notes and triplets, to be heard as such, instead of merging them with the general instrumental background. Mr. Agnini's stage direction was routine. In the scenery one recognized several "old familiar faces,"—from Luisa Miller in the first act, from Puccini's *La Rondine* in the second. The depression had made itself felt, even scenically, at last.

Whether the public will find Linda di Chamounix to its liking in later hearings remains to be seen. At this revival it showed considerable enthusiasm and recalled the principals again and again before the curtain after every act. The revival would seem to me to be justified by the opportunity it offers Lily Pons to regale us with one of the most appealing of her stellar roles, of which she is, in all likelihood, the outstanding interpreter of our time.



Wide World

Lily Pons Was Ideally Cast as Linda. She Is Shown Here in the Costume of the Second Act

vehicle for her art, and justly. Miss Pons is ideally suited for the role, which she invests with a charm, a winsomeness and an appeal that are irresistible. She gave a performance of Donizetti's troubled little heroine that is one of the most eloquent characterizations imaginable. Not only did she sing her music with a technical facility that was breathtaking in its complete virtuosity, not only was she tender in the warmly felt sustained cantilena, but her personation of Linda was finely conceived and devel-

The Story of Linda

Her hand the price of the stock melodrama situation "no compliance, no mortgage," Linda is spirited away to Paris by her humble Chamounix parents to escape the attentions of the wicked old landlord, the Marquis de Boisfleury. She already has a lover, Charles, who poses as an artist, but who is in reality the nephew of the Marquis. Charles intends marriage, but persuades Linda to accept luxurious lodgings in the meantime. Her father discovers her in these surroundings, suspects the worst; Charles's mother makes it appear that he is faithless; Linda, with all these tribulations, loses her reason.

She finally returns home, accompanied by Pierotto, who has been her faithful friend all along, and finds there that Charles has gained his mother's permission to marry her, whereat all is well. The Marquis is foiled, Linda recovers her sanity and there is a happy ending.



Wide World

Scene From the Third Act of the Metropolitan's Revival of Donizetti's Linda de Chamounix on March 1

LONDON TAKES STOCK OF BRITISH COMPOSITIONS



Dame Ethel Smyth Was Signally Honored With a Program of Her Works at Special Performances in London

By BASIL MAINE

LONDON, March 1.—We are still discussing the concerts of British music given by the British Broadcasting Corporation during January. Not that they were a public success. On the contrary, all but the last were poorly attended. But they did enable us to take stock, and to become aware of the fertility and versatility of our native music during the last thirty years or so.

The very fact that it was possible to choose six programs consisting wholly of works by contemporary British composers means that the present century has seen our creative music increase in strength and comeliness, as well as in bulk. It was not necessary to fill out the programs with sixteenth and seventeenth century music; nor can it be said that the list of thirty-three composers represented in these programs exhausts the number of living representatives.

The best wines were kept until the end of the feast. Indeed, at the last concert we drank so freely and so variously that there was the inevitable difficulty of sorting out impressions. The B. B. C. Chorus and Orchestra were brought together for these works, which Adrian Boult conducted with insight and understanding. Curiously enough, the chorus was far better at the end of the evening than at the outset. There were uneasy moments of wandering intonation during Holst's Hymn of Jesus. The work was "dated," of course, but its power of inspiration can still be felt.

The Fall of Oratorio?

Walton's Belshazzar's Feast is also beginning to mark a period, although it is but a two-year-old. Much of this music is intended to hit us between the eyes. With an improved guard we are learning to stop the blows. Undoubtedly this is Walton's *magnum opus*. For slick effectiveness I know of no music to compare with it. But do we not see here the fall of oratorio as well as the fall of Babylon? And can we admire the work for that? Many can, as we saw in the demonstration in Queen's Hall at the end of the performance. But there are others who are left lamenting; and others, among them I count myself, who are able to enter fully into the exhilaration and excitement, yet are also aware of the iconoclastic spirit of the conception.

Thirty-year Period Is Covered in Six Programs of Native Works

The other choral work was Patrick Hadley's symphonic ballad, *The Trees So High*, music which for all its deliberate manner reaches a high plane of imagination. One was glad to see this composer given his due, and one now looks to his complete emancipation from tutorial influences.

Another who in the past has been too obviously indebted to Vaughan Williams is E. J. Moeran. His second Orchestral Rhapsody is strong-fibred music and is scored with great assurance, but it belongs to the period when we played charades with folk tunes. In later works, especially in the recent *Songs of Springtime* (mixed chorus) Moeran shows a welcome individuality.

A First Delius Performance

Two "first performances" were given in this program. Delius's *Fantastic Dance* has waited two years for production. The composer has given us no surprise—we do not expect it of him—but he does give us cause for wonder at the never-failing beauty through which, even now, the stream of his creative thought passes.

The other new work was by John Ireland, a composer almost opposite in kind to Delius. From Ireland a new work always means facing a new problem. In Helen Perkin he had an eager, sympathetic interpreter for his *Legend for piano and orchestra*. At the end of this work we had the feeling of having returned safe and sound from an unusual expedition and that we would be glad to undertake it again at any time.

The opening program of the six concerts included two popular works, each marking a phase in London life, Elgar's *Cockaigne* and Constant Lambert's *Rio Grande*. The next concert was in the nature of a homage to Dame Ethel Smyth, for it consisted entirely of her music, including the ambitious choral work, *The Prison*, and had the advantage of Sir Thomas Beecham as interpreter.

Then followed a more or less experimental program, with a first concert performance of Arthur Benjamin's *Violin Concerto*, in which, as it seemed to me, intellectual and romantic elements held inclusive debate. Here I admired most of all the composer's skillful writing.

Color Symphony Reshaped

The outstanding work on this occasion was undoubtedly Arthur Bliss's reshaped *Color Symphony*. This is another work which definitely marks a period, yet it is so fluent, personal and vigorous that this very fact will probably give it the distinction of being a landmark in British music, even if it does not prove to stand out so clearly in the distant view as Holst's *Hymn of Jesus*.

The fourth concert gave us Arnold Bax's fine *Fourth Symphony* and Vaughan Williams's very personal *Flos Campi*; and introduced to us some of the songs of Roland Bocquet, who was born in Hull but was trained in Germany where his reputation (as a song writer) has been made. (Bax's *Fifth Symphony*, by the way, was heard for the first time on Jan. 15 at a Courtauld-Sargant concert in Queen's Hall under

Beecham. The dedication to Sibelius is significant, for there is an affinity of mood. But at this first hearing I was disturbed by the restless coloring of the score.)

Elgar Symphony Is Corner-stone

The corner-stone of the fifth program was Elgar's *First Symphony*, of which Sir Landon Ronald gave us his well-known interpretation. There were also the compact, austere *Prelude* of Sir John McEwen (principal of the Royal Academy of Music); William Wallace's facile symphonic poem *Villon*; Armstrong Gibbs's sensitively-fashioned *The Love Talker*, for contralto and orchestra; and two short works, *Puck's Minuet* and *Procession* by Herbert Howells, who is perhaps the most refined (in the best sense) of all our composers.

Finally, there was the first performance of Frank Bridge's *Rhapsody for piano and orchestra*, with Kathleen Long as the brilliant soloist. *Rhapsody* reveals that the composer's exuberant invention continues unchecked. He is the kind that has such dreams as music's stuff is made of, but sometimes he is so preoccupied with the stuff that he forgets to reveal to us the informing dream.

Reasons for Public Neglect

Why was this venture of the B. B. C. not well supported, in spite of the big-gun publicity it received? Those in America who are interested in the cultivation of contemporary American music will perhaps also be interested in briefly considering this strange phenomenon.

By way of excuse, it can be said that some of the concerts lacked a strong central attraction. It was also noted that when the piano was the solo instrument there were large audiences. But the very fact that we search for reasons is proof of our embarrassment at finding indifference to the work of living English composers.

Is it a mistaken policy to segregate British music (or the music of any national school) and for six evenings to listen to nothing else? No doubt about it. Yet people are crowding Burlington House to see the exhibition of English paintings, undisturbed by the masterpieces of other nations. Is it reasonable to expect an audience to take in so much native music at one sitting? Of course not. Yet these same flocks of sheep at the English Art Exhibition are (presumably) receiving as many impressions, forming as many judgments in two hours as we do in the Queen's Hall. Moreover, the generous programs we have in England (in America you are more wisely economical) ought to promote the habit of taking from a given concert only the music we especially desire to hear.

The Foreign Influence

Perhaps another reason for this lamentable indifference is the large foreign element in the public which normally supports concerts in the London season. That element will certainly never become as excited over the first performance of a new English work



John Ireland's *Legend for Piano and Orchestra* Had Its Initial Hearing in a Series of British Concerts

as over Furtwängler conducting Beethoven's *Fifth Symphony*. We had this well exemplified again when this conductor and the Berlin Philharmonic gave three concerts in London during the fourth week of January. It is not that we do not welcome such fine orchestral playing as we heard at these concerts, but that we expect more adventurous programs when a whole orchestra is transported from one capital to another.

Yet, when all these reasons are added together, there remains the disturbing fact that the B. B. C. has provided a grand opportunity for the public to become acquainted with our native school of composition during the past thirty years, and that the opportunity was not taken. For my part, I believe that we are witnessing a renaissance of British composition. If this is true, the public, for all its spoon-fed, radio education, remains sadly indifferent to the manifestations.

If I appear to have been weeping unashamedly in my neighbor's house, I hope readers of *MUSICAL AMERICA* will forgive me and understand that I am concerned for the honor, not only of British composers, but of composers of every race, in their own country and among their own people.

Galli-Curci Is Admired

Mme. Galli-Curci, accompanied by Homer Samuels, gave a highly successful concert in the Albert Hall on Jan. 21. The distinctive quality of the voice, the skillful coloratura, the artless manner, were as admirable as ever.

Committee Formed to Promote German American Student Exchange

The German American Musical Students' Exchange has been formed under the directorship of Edward Weiss. Among the members of the committee are John J. Becker, Henry Cowell, Philip Greeley Clapp, Richard Donovan, Dr. Edgar Stillman Kelley, Luther B. Marchant, Harl McDonald, Helen Harrison Mills, Frank H. Shaw, Carlyle Scott, Charles A. Sink, and Donald M. Swarthout. Scholarships will be available during the current year. Offices of the exchange are at 114 East Eighty-fifth Street.

GUSTAV MAHLER: The Musical Biographer of a Generation

Individuality of His Style Cited as Cause for Frequent Misunderstanding

This is the first of two articles on the peculiar art and individual musical style of Gustav Mahler. In the ensuing issue Mr. Sargeant will consider the technical aspects of Mahler's instrumentation and general method.

—Editor, MUSICAL AMERICA

By WINTHROP SARGEANT

AMONG all the works of musical literature about which controversy has raged, those of Gustav Mahler probably hold the all-time record. Despite the fact that Mahler died over twenty years ago, having entered the field of symphonic composition in the 'eighties, the issue of whether or not his music is entitled to a place among that of the masters is still a hotly debated one. In the meantime much subsequent music, considered more "modern"—and certainly more extreme in technique, has been labeled and salted down with a good deal of nicety. Stravinsky has taken a definite place, the mention of his name no longer eliciting the apoplectic symptoms that greeted it ten years or so ago; Debussy and Strauss has achieved each his particular niche. Yet Mahler remains unevaluated—a god to some, a sort of musical maniac, or at best an unskilled and tiresome visionary to others.

His music has had a way of eluding classification. It has illustrated no esthetic hypothesis. It has furnished no foundation of an "ism." It has been imitated, as a whole, probably less than has the music of any major composer of the late nineteenth and early twentieth centuries. It has offered little foothold for speculative theorists seeking

"the way out" for the music of the future. Its style cannot be placed in a technical category as, to a certain extent, can be the styles of Scriabin, Stravinsky, Schönberg and even Strauss. It has not, like the works of these men, lent itself to popularization as a technically "revolutionary" type of music around which a school of younger men could cluster.

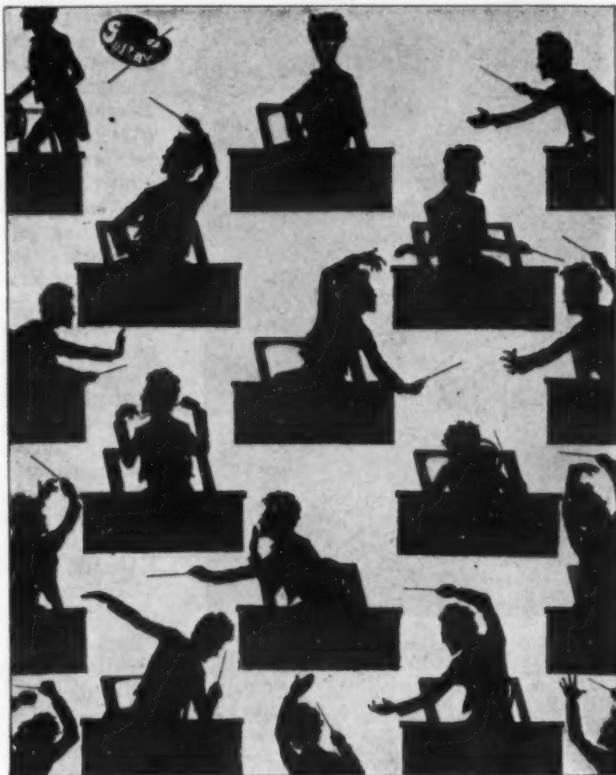
And on the other hand, it has seemed to have a peculiar property of getting itself cordially detested by the rank and file of concert-goers and musicians who are conservative enough to prefer the enjoyment of music to the discussion of its technical aspects. The time when almost any of the Mahler symphonies could stir a dislike sufficiently stimulating to cause half an audience to rise to its feet and walk out of a concert hall into a cold winter night, is not far behind us.

In short, Mahler's music has had the double disadvantage of adding a lack of conventionally discussible technical innovation to a lack of immediate gen-

eral appeal. In a generation sharply divided into those who like Tchaikovsky and those who prefer to deliberate on pure form, abstraction and the pulverization of the half-tone, it has occupied a sort of artistic no-man's-land.

Devoutness of the Mahlerite

Yet the Mahler symphonies have had a way of making devoted friends as no other music since Brahms or Wagner has. The devoutness of the confirmed Mahlerite is notorious. That there is something in Mahler's music capable of moving certain people deeply, cannot be questioned. In what does this peculiar appeal of the music lie? That



R. Lechner

Courtesy "Moderne Welt," Vienna

Mahler Conducting, as Depicted in Silhouettes by Dr. Otto Boehler

would be a difficult question to answer in cold logical terms. In what, precisely, does the appeal of any work of art lie? In an infinitely complex organic union of formal characteristics and unconscious associations and implications that utterly defies the workaday methods of analysis.

Nevertheless there is a great deal to be said concerning certain aspects of Mahler's music—its characteristic style, its peculiarities of instrumentation, above all its psychologic intent—that might possibly lead an unbiased mind into a more successful approach to it. The attitude of even the average well informed musician is at present so cluttered with misconceptions as to the purpose and meaning of Mahler's work that, in the estimation of the writer, it has never received a fair trial.

The approach to this music is impeded for the average listener, first of all, by certain peculiarities of its idiom. While it is not a product of any of the "isms" it is none-the-less highly individual in conception and in style. It makes no

attempt to win over the listener with pretty phrases, or to entice his mind with mathematical complexity. It makes no concessions to fashion and no compromise with the traditional means of musical utterances. It demands that the listener dig for a beauty that lies hidden beneath what is often a surface of apparent commonplaces. It is, in fact, so straightforward and lacking in pretense that, to a world accustomed to the refinements of chromatic harmonization and impressionistic instrumentation that have characterized music since Strauss and Debussy, it may indeed seem clumsy and platitudinous.

Its failure, so far, to reach a larger acceptance has, no doubt, been due to this quality. It does not meet the listener half-way. It is completely devoid of virtuosity, and we have come to demand, nowadays, a certain effort on the part of the composer toward rounding off the edges of his work, toward ingratiating himself with his audience. Mahler is the least polite of all the composers active at the turn of the century. With this impoliteness, however, goes a profound sincerity, a sensitiveness to musical line and color, and a sense of fantasy that set Mahler apart from the other composers of his period, and make his music—to those who are accustomed to his idiom of expression—a very rare experience.

A Person of Wide Tastes

As everyone who has read about him knows, Mahler was a highly sensitive and sophisticated person, a man of wide tastes and of cultivated mind. Like Marcel Proust, between whom and Mahler there is more than one analogy to be drawn, he was a completely Europeanized Jew. He was possessed of abnormal sensibilities, of an almost morbid propensity for self-analysis and of a miraculous ability to create beauty in terms of patterns in which detail plays a bigger part than does the span of the whole. Unlike Proust, Mahler was a musician—that is to say, a romantic. But even Mahler's romanticism is attenuated, broken—a reminiscent romanticism, the residue of childhood dreams, a romanticism the reality of which is questioned even by the composer himself. Mahler once made the assertion to Richard Specht that in matters of artistic creation only those experiences were of value that happened between the ages of four and eleven years—that is, before the advance of puberty. The impressions of later life, he believed, developed only seldom into art.

There lies a key to the understanding of Mahler's music. To pass over the more obvious matter of foreshadowing Freud's theories, it indicates a problem that was the tragedy of every late romantic artist who strove to express his inner emotions in his work. The confident epoch of the Schuberts, Bruckners, and Brahmses was past. Europe was moving rapidly into an era of disillusion and war. Romantic emotion had turned into something bitter, something to be questioned, something to be suppressed. Only the child remained emotionally alive—and through him, through his experiences, was preserved the heritage of that romanticism which had been the force behind the great music of the past century.

What happened to art during this crucial period in Europe's development will remain a subject for discussion for years to come. Much of it avoided emotion completely and became either pure-

ly decorative or purely mathematical. Debussy and the impressionists founded an art of sensations rather than of emotions. Strauss became a "realist" by the paradoxical process of avoiding most of



Courtesy "Moderne Welt," Vienna

Gustav Mahler at the Height of His Career

the deeper emotional realities. Sibelius alone contrived to maintain the grand manner by withdrawing to the forests of Finland and forgetting the external world of European affairs. Schönberg was already on the road toward a music of abstraction which replaced emotion with geometric pattern. Of all these Mahler alone accepted the *Zeitgeist* of pre-war Europe, struggled with it, and at the same time dared to reveal himself as a human being. It must have been a great struggle, as the tortured themes of his symphonies show.

The fruits of that struggle, the symphonies, are, in the sense, the epitome of a period. Future generations will learn more about the mind of Europe from 1880 to 1914, through the Mahler symphonies than through any number of history books. They are an epic of their time. In them will be found the brooding pessimism of Tolstoi and Dostoyevsky, the sharp desperate idealism of Nietzsche, the Messianic brush strokes of Van Gogh, the yearning for the naïve and primitive that sent Gauguin to the south seas.

These symphonies were frantically, tellingly, of their period. That that period is now past does not lessen the force of the message. Every sincere artist must feel deeply the social manifestations of the time in which he lives. They must become part and parcel of what he produces. The history of art is not a record of arbitrarily shuffled forms and methods. It is a record of deeply and absolutely necessitated expression wrung from the minds of those who are best able to grasp and perma-

(Continued on page 24)

Vienna Applauds Music As Civil Strife Begins

Opera Revives Otello — Debuts Are Made by Desirée Halban-Kurz, Daughter of Selma Kurz, and Ann Dick, American Coloratura—Gesellschaft Ensemble Observes Seventy-fifth Year With Concert Which Features Unfamiliar Cantata by Beethoven — Fourth Symphony of Franz Schmidt Introduced

This article was mailed to MUSICAL AMERICA on the eve of the civil strife which temporarily suspended the opera and other musical activities in Vienna. — Editor, MUSICAL AMERICA.

By DR. PAUL STEFAN

VIENNA, Feb. 12. — In spite of political events—and I write this on the day on which the big strike has broken out—we have had a very active season and one that has been, at least in part, very beautiful. If some concerts have been of lower rank, if there remain—in opera and in musical life in general—some things to be desired, there has still been much to enjoy.

Performances of Lehar's *Giuditta* at the Opera have attracted large audiences; expenses incurred in staging the ballet *Weihnachtsmärchen* (Christmas Fairy Tale), a very pretty piece with choreography by the young ballet mistress Margarete Wallmann to music by Josef and Johann Strauss, were covered during the first repetitions. Unfortunately the public did not show such a lively interest in a revival of *Otello*, newly staged by Clemens Holzmeister and having a new German text by Lothar Wallerstein, the chief stage manager. At present, Wolf-Ferrari's *I Quattro Rusteghi* is in preparation at the Opera, the plan of giving this work in one of the smaller theatres having been abandoned.

Group Had Origin in Vienna

In the concert field we have entertained numbers of guest artists, especially those who cannot now appear in Germany. The Busch Quartet, with the celebrated violinist Adolf Busch at the first desk, remembered that it was founded ten years ago in Vienna—all its members belonged then to the *Konzertverein Orchestra*, which no longer exists under that name. At any rate, the Busch anniversary was celebrated with a Vienna concert consisting in the main of classical music. An ovation was the result. Adolf Busch also appeared as soloist with an orchestra, playing the Brahms Violin Concerto and again receiving high honors.

His brother, Fritz Busch, formerly of Dresden, conducted a very fine performance of the *Missa Solemnis* and was immediately engaged for another concert at which Mahler's Second Symphony was to be given; but he fell ill in Zürich, and was subsequently so occupied with many duties that he may not be able to return to Vienna this season. It is probable that a plan for his guest appearance at the Opera must also be abandoned.

Artur Schnabel gave two evenings of Beethoven piano sonatas with a perfection that had not been equalled in a long time. It is questionable whether he could find such attentive and grateful audiences anywhere else.

Two programs by the Kolitsch Quartet brought out all the followers of this ensemble, which, like the Busch Quartet,

had its origin in Vienna. The Kolitsch Quartet now concertizes chiefly in the countries of Western Europe, principally in England, and has given up its Viennese residence. Programs are ultra-modern—of the Schönberg school, the musicians having organized while under this influence. The leader, Rudolf Kolisch, is Schönberg's brother-in-law.

Conductors Entertained

Guests of the Philharmonic have been the conductors, Felix Weingartner, who gave of his best in music by Berlioz and Liszt, and Carl Schuricht, who is active in Wiesbaden, with the Leipzig Gew-

viola player of the Vienna Philharmonic.

The most sensational debut of recent days was that of Desirée Halban-Kurz, barely twenty years old, daughter of the late Selma Kurz (celebrated prima donna) and Professor Halban, a prominent member of the Vienna Medical Corps. The concert in which the "Second Kurz" (as she is now generally called) made her first appearance had been sold out for weeks, many leaders in the world of fashion vainly endeavoring to buy tickets.

Miss Desirée, a decided coloratura soprano like her mother, sang some of the works which had been in the latter's repertoire, such as an aria from Mozart's *Il Re Pastore* and the great aria from *La Traviata*. Some critics professed to find the *timbre* of her voice similar to that of Mme. Kurz; others held a different opinion. The indisputable fact is that the young debutante's voice is uncommonly beautiful. For excellent



Brothers High in the Favor of the Viennese Public: Fritz Busch, Who Conducted Beethoven's *Missa Solemnis*, and (Right) Adolf Busch, Whose Performance of the Brahms Violin Concerto Was Admired



andhaus, in Berlin and in Scheveningen. Here Schuricht, like other visitors, scored a strong personal success. He made a feature of Beethoven's Piano Concerto in G, with Wilhelm Backhaus giving a masterly performance of the solo part.

Mme. Charles Cahier is very successful in this city, both as a singer and as a teacher at the State Music Academy. Mention must be made, as well, of the debut of an American coloratura, Ann Dick, the wife of Marcel Dick, solo

training she is indebted to the singer Felicie Kaszowska. It must be admitted that the voice has not yet attained its full growth, and needs further training. So far it is better adapted to concert uses than it would be to opera. But it may well be that here is a great artist in the making.

The so-called *orchesterverein* of the

Guest Artists Received With Pleasure—Busch Quartet Celebrates Tenth Anniversary — Philharmonic Programs Are Conducted by Weingartner and Schuricht—Ballet to Music by Josef and Johann Strauss Wins Favor — Schnabel Plays Beethoven—Kolitsch Quartet Gives Modern Programs

Gesellschaft der Musikfreunde has celebrated the seventy-fifth year of its existence. There were no professional concert orchestras when it was founded, and it is interesting that the organization has continued its activity to this day without interruption and still endeavors to live up to its original purpose—to perform works which otherwise would not often be heard.

In keeping with this tradition, the jubilee concert brought Beethoven's cantata *Der glorreiche Augenblick*, which was composed in 1814 for the Viennese Congress. The music is not Beethoven at his greatest; but still, in parts, is very characteristic of him. It is significant that this work was one contributing, in those days, to Beethoven's popularity.

Coming to new works, the first to be mentioned is the great Fourth Symphony by Franz Schmidt, who won the Austrian Schubert prize offered by the Columbia Gramophone Company with his Third Symphony. In his newer work Schmidt does not seem to be as filled with the joy of living as he was when he wrote the earlier symphony; but he remains an important and gifted musician, a master of form and a man who has a great deal to say. The new symphony was conducted by the music director of the Vienna Radio, Oswald Kabasta, to whom it is dedicated.

An evening of the International Society for Contemporary Music gave us Swiss compositions, chamber music, piano works and songs by Schoeck, Honegger, Conrad Beck, Ermatinger and others. Walter Frey, pianist, and his wife, Alice Frey-Knecht, contributed much to the enjoyment of this program. Honegger's new Cello Concerto and the orchestral Humoresque by Milhaud were played at a concert of the Arbeiter Symphony.

named, a newcomer here, made an individual hit with Colline's Coat Song. Miss Bori was her usual artistic self, and sang of her best. Vincenzo Bellizzi was the sympathetic conductor.

W. R. M.

PHILADELPHIA GREETED METROPOLITAN ARTISTS

Noréna Introduced as Juliette with Hackett as Roméo—Bohème Has Notable Cast

PHILADELPHIA, March 5.—The Metropolitan Opera introduced Eidé Noréna to this city at the Feb. 20 performance in the Academy of Music. She made a highly favorable impression as co-star with Charles Hackett in *Roméo et Juliette*. Flexibility and sweetness characterized her vocalism of Juliette's music. Mr. Hackett was in exquisite voice. Gladys Swarthout made a piquant Stephano, and Louis D'Angelo an impressive Capulet. Louis Hasselmann was the conductor of the linked sweetness of the Gounod score.

For *La Bohème* on Feb. 27 the company assembled one of its typical all-round excellent casts, and the work was presented with much spirit and zest. Lucrezia Bori and Nina Morgana appeared as the two damsels of the Latin

Quarter. Frederick Jagel was a new and very effective Rodolfo. His fellow Bohemians were Millo Picco, Armando Borgioli and Virgilio Lazzari. The last-

ST. LOUIS WILL HOLD NATIONAL FOLK FESTIVAL

Programs for First Week in May to Be Feature of Events Arranged in New Auditorium

ST. LOUIS, March 5.—A National Folk Festival, planned for the first week in May, is to be a feature of events held in connection with the opening of the new Civic Auditorium. Sarah Gertrude Knott is to be the director, supervising a program in which music from New Mexico, sailors' chanteys, lumberjack ditties from Michigan and Negro songs from the Mississippi will have place, in addition to Celtic-Anglo-Saxon-American ballads. There will also be instru-

mental music characteristic of the Ozarks, contests, plays, dances, demonstrations of handicraft and other folk-cultural enterprises.

Paul Green, playwright, is chairman of the committee, which numbers among its members Mary Austin, Lucille Barnes, Elizabeth Burchenal, Mrs. John Handly Caldwell, Frances Densmore, Walter Prichard Eaton, Mary Cummings Eudy, May Gadd, Mary Wood Hinman, Dr. George Pullen Jackson, James Weldon Johnson, Percy Mackaye, Lamar Stringfield, Jean Thomas and many others prominent in cultural activities.



DEAR MUSICAL AMERICA:

What a proud father Jan Kubelik must have been when he gave his concert in Prague late in January! At that concert his nineteen-year-old son, Raffael Kubelik, who graduated last year from the conservatory in the Bohemian capital, made his debut as a conductor, accompanying his father in the Beethoven Concerto. The press, as well as the audience, was enthusiastic. Not only did young Raffael conduct this work and give an excellent performance of Tchaikovsky's Fourth Symphony, but he appeared as the composer of a Phantasy for violin and orchestra with his father in the solo part. This work young Kubelik had himself played at his graduation last year, as he is an accomplished violinist.

So successful was this concert—the Smetana Hall sold out for the occasion—that another was immediately arranged for. The orchestra which young Kubelik led was the Czech Philharmonic of Prague.

* * *

I was shocked beyond description last Sunday afternoon at the Town Hall, when a capacity audience broke in (in the wrong place!) with ringing applause, while Lotte Lehmann was singing Hugo Wolf's *In dem Schattem meiner Locken*. To be sure, the enchanting singer does make the *Und er nennt mich seine Schlange* a bit too ravishing and its subsequent *Ach, nein!* has naturally a very apparent implication. But those who claim that they just "love" lieder recitals might be expected, in the city that prides itself on knowing more about serious music than any other city in the country (which I doubt!!!), to know when a song is ended. Or do I ask too much?

Time was when audiences in New York at lieder concerts knew this type of music. No audience twenty years ago at a recital of Julia Culp or Elena Gerhardt, the two finest lieder singers of those days, would break in with applause just because it was pleased and let the rest of the song be blotted out by the sound of its beating of palms. It was pretty pathetic at Lehmann's the other day. She smiled; so did her accompanist. Then the audience demanded the song again and it was repeated. When the particular passage was reached, several in the audience saw to it that the same disgraceful scene did not occur again.

If any further proof were needed to back up my claim that our audiences know their lieder none too well, I might

cite their taste in lieder. At this Lehmann recital, for example, they liked best such things as Schubert's *Im Abendrot*, in my opinion one of his weakest songs, cast in a style that suggests the *Liedertafel*, a type of music that has little to do with the finest in German music, and one of the extras, Schumann's *An den Sonnenschein*, a similarly trite, conventional piece, far below his standard. All the familiar Wolf songs were rapturously received, but Anakreon's *Grab*, one of his greatest, seemed to be less appreciated.

* * *

Lots of American operas this year, to be sure. Peter Ibbetson, *The Emperor Jones*, *Merry Mount*, *Helen Retires* and *Four Saints in Three Acts*, though the last is really beyond the pale, and only merits mention here because its composer is a well trained musician, though the esthetic which motivates his musical activity is a questionable one.

I wonder how many who have heard these four works this season have taken the trouble to go back twenty years or more and recall a work for which the Metropolitan Opera Company gave a \$10,000 prize—*Mona*, by Horatio Parker, the book by Brian Hooker.

There was a work which deserved a far better fate. Parker was previously unknown as an operatic composer, recognized internationally as he was as a choral writer of great gifts. But it has always seemed to me, and I heard the dress rehearsal and all the performances of *Mona*, that he succeeded wonderfully in grasping the style of music drama in *Mona*, his very first opera. I never understood why the public did not respond better to it. But, of course, that was way back in 1912, when the American composer was even more unappreciated than he is today.

Mr. Hooker's book was a dramatic poem of superb quality, as fine a piece of writing as any modern composer has had to work with. That it was a good libretto I do not claim; very few fine dramatic poems are. For a good libretto need not be a literary achievement, as we know only too well. It had its faults as a libretto, but it also had its points.

Parker's music was criticized (the regular thing in connection with new operas) for lack of melody and for its too shifting harmonic scheme. Singing an opera in English was hardly tolerated at that time, which did not add to the chances of a favorable reception. The two leading singers, Louise Homer and Riccardo Martin, did not, I admit, enunciate the text with extraordinary clarity. But even so the work won me and I have never changed my opinion. I often play the score for my personal pleasure and time and again I have played portions of it for friends who had heard of the work but were not present when it was produced, without their knowing what it was. Invariably they have admired the music tremendously, and have been perplexed as to why it did not appeal more strongly to audiences of 1912.

Some contend that it deals with a period in English history, namely, that of the druids in Britain at the time of the Roman occupation, that interests us but little. That may be so. To cite the fact that Bellini's *Norma* is laid in the same time and place does not answer it. I have long known that *Norma* makes its appeal because of its famous arias, not because of its story.

I wish earnestly that someone would let us hear this *Mona* music again, in concert, if not in dramatic performance. The prelude to the first act is one of the most striking pieces of orchestral writing yet done by any American; all

of the music of the changeling, Nial, is exquisite (opening of Act II); the love duet is of tender beauty and *Mona*'s final scene, something of a *Liebestod* in conception, beginning

So that was God's voice, after all!
That weakness, that strange fear of
Gwynn's glad eyes,
That warm pain in my blood answer-
ing him,
That little foolish whisper in my
heart
All night long, that I put away from
me,
Smothering it with huge dreams!

is a deeply felt passage, unique in contemporary music drama.

To be sure, the harmonic scheme of the work was advanced when it was offered to us. The voice parts were far from conventionally written. But we have gone a long way since then and what seemed abstruse, lacking in clarity, or unmelodic to many at the time, would, unless I am entirely mistaken, reveal itself as emotionally powerful and appealing to present day ears.

The score is available to the Metropolitan Opera forces, I am certain. Might I suggest to Mr. Pelletier, who conducts its Sunday night concerts, that he let us hear some excerpts from *Mona*? There is every reason to believe that he would thus do justice to one of the finest composers this country has produced, an artist who worked with lofty aims and great dignity throughout his career. Horatio Parker died fourteen years ago at the height of his creative powers. His memory could not be more fittingly honored than by producing some of his music from *Mona*, which those of us who know and admire his music consider his best music drama, just as his *Hora Novissima* is his most important work in the field of oratorio.

* * *

That was certainly a great success, reported in the *New York Times*, of Werner Janssen's concert in Helsingfors, Finland. Herbert F. Peyser, who wrote the article, is, as many of your readers know, not inclined to be enthusiastic, being one of those critics whom artists (who receive unfavorable notices from them) call destructive!

Not only did Peyser send the *Times* a cable the day after the concert, but he followed it with a long article, which appeared in the Sunday edition on Feb. 25.

There he repeated his praise of Mr. Janssen's conducting of a Sibelius program, stating, among other things, that the great Finnish composer, with whom he had sat at rehearsals and at the concert, said he had never heard his music played so finely as by this American.

To me it is something of a surprise, I must admit, for I know Werner Janssen as a composer, not as a conductor. He went abroad a few years ago as a *Prix de Rome* of the American Academy. Introduced here as a composer of concert music (he had been successful prior to that for a number of years composing popular songs and musical comedy music) by Nikolai Sokoloff at a concert of the Cleveland Orchestra in Carnegie Hall, New York, in December, 1929, with a work called *New Year's Eve* in New York, he has naturally been thought of as a composer.

But during his stay abroad he has conducted in Germany and Italy, and now in the Northern countries. He has gone ahead with his composing, of course, and last year had a *Louisiana Suite* on his Berlin program. This was at the time when the Nazis were first in power. It is said that the feeling toward all foreign conductors was pretty tense then and that the Berlin Phil-

With Pen and Pencil



—by Aline Fruhauf

That Charming Metropolitan Star, Lucrezia Bori, Has Again Been Unanimously Chosen to Head the Committee for the Opera's Campaign for Funds Next Season

harmonic, whom he had engaged for his concert, co-operated badly with him. Peyser refers to it in his *Times* article, for he was in Berlin.

All the more interesting, then, that Janssen scored so big a hit in Finland. Sibelius's praise means much, for I doubt if he is a man given to overstatement, surely not about his own music. But somehow or other composers are not always the best judges of how their pieces should be played. I'll take Peyser's word for it that Janssen is a gifted conductor. I hope he'll get a chance to conduct in the U. S. A. before long. Perhaps he will on the strength of his success in Europe. Who says Americans are not impressed by the European stamp of approval? who believes, really, that we have gotten past that point? Well, let's wait and see. . . .

* * *

Radio popularity may or may not mean much in these days, but when 331 radio editors vote you the best "classical" singer on the air, you have to bow and say "Thank you." Now that "you" isn't meant for you, MUSICAL AMERICA, but for a certain well known baritone.

Lawrence Tibbett, please take a bow!

The radio editors all got together at the insistence of Alton Cook, the *New York World-Telegram's* air columnist, in that newspaper's annual radio popularity contest. Mr. Tibbett won the vocal race—the so-called "classical" (how the broadcasters' use of that word amuses me!)—in a walk. The nearest to him was Nino Martini, with 187 votes.

Instrumental soloists also had to run the gauntlet, and it was an American violinist who came first. Albert Spalding, of course. Then we find Leopold Stokowski's name leading all the rest of the maestros—no, better not say that word, or the radio world will think we're referring, as they do, to Guy Lombardo *et al*, when they genuflect and say "maestro."

Anyhow, congratulations, Messrs. Tibbett, Spalding and Stokowski! The remainder of the music world you have already won, but to be liked by radio editors is to be liked indeed! says your

Mephisto

Distinctive Orchestral Programs Heard in New York

Toscanini Gives Three Fidelio Overtures at One Concert and Plays Sibelius Fourth — Hans Lange Conducts Philharmonic-Symphony in Toscanini's Vacation—José Iturbi is Guest at Head of Philadelphians—Berezowsky Symphony Has First New York Hearing by Bostonians — Leonard Shure Soloist With Same Orchestra — Myra Hess, Nathan Milstein and Gregor Piatigorsky Are Philharmonic-Symphony Soloists—Juilliard Continues Concerto Series

VARIOUS unique features made the orchestral fortnight one of unusual interest. Toscanini gave an incandescent rendition of the Sibelius Fourth Symphony and at another concert played the three overtures to Beethoven's Fidelio. Hans Lange took the baton of the Philharmonic-Symphony for several concerts, when Myra Hess played a Mozart Concerto and Nathan Milstein and Gregor Piatigorsky joined forces in the Brahms Double Concerto. José Iturbi forsook the keyboard once more



Vandamm

José Iturbi Won High Approval as Conductor of the Philadelphia Orchestra

for the baton, leading the Philadelphia Orchestra. Berezowsky's Second Symphony had its first New York hearing under the baton of Koussevitzky, who at the second of the pair of concerts had Leonard Shure as soloist, making his New York debut in the Brahms D Minor Piano Concerto. Koussevitzky also gave Strauss's Domestic Symphony which had its original performance in the same auditorium in 1904. Felix Salmond, Georges Barrère and James Friskin were soloists in the Juilliard series devoted to the Literature of the Concerto.

Sibelius and Debussy

New York Philharmonic-Symphony, Arturo Toscanini, conductor, Carnegie Hall, Feb. 22, evening:

Overture to The Bartered Bride....Smetana
Symphony No. 4 in A Minor.....Sibelius
Iberia.....Debussy
Tone Poem, Death and Transfiguration, Strauss

For the symphonic epicure, the chief interest of this program was in the two central numbers, though it can be taken for granted that the lively Smetana overture and the climatic Strauss tone poem asserted a bolder and more immediate appeal to the generality. If Mr. Toscanini's rhythmic accentuations were sometimes not quite those of conductors to whom the idiom is native, rather than acquired, the clarity and vitality of the performance of The Bartered Bride music were distinctive, and the glowing sonorities of Strauss were fashioned with an exceptional regard for logic and coherence of structure.

Today the Sibelius Symphony has need of these revelatory virtues of performance much more than the music of either Smetana or Strauss. In its terseness and spareness, the A Minor demands of a conductor that he hold the reins tightly, lest it lose momentum in parts that might easily sound disjointed and thin. The symphony is less weighty in its impact than earlier Sibelius, though it shares the tendency to dark coloration. Clearly, it is one of the most original and imaginative, as well as one of the most compact, of the creations of the man of Tavastehus. It has personality, vision, an amazing concision of utterance, and a rare aloofness from the trite and the ready-made. But whether it has the touch to cultivate affection in the common heart, remains conjectural. Mr. Toscanini may be of particular service to this generation if he will be generous in repeating it. Performances have been too few and scattering to crystallize opinion.

Iberia is for some a waning work, for others one of the most exquisite of the tonal tapestries that Debussy hung in the halls of an enchanted musical edifice. Mr. Toscanini's approach was that of a

past-master of sonorities, lavishing his care on perfection of detail, rather than that of a kindred spirit of symbolic or atmospheric impressionism. T.

Third Juilliard Concerto Concert

Juilliard School of Music Orchestra, Ernest Hutcheson and Louis Persinger, conductors. Soloists, Georges Barrère, flutist; James Friskin, pianist; Felix Salmond, cellist. Juilliard School Auditorium, Feb. 23, evening:

Concerto in A Minor.....Lalo
Mr. Salmond
Concerto Grosso, No. 8, (Christmas Concerto) Corelli
Poem for Flute and Orchestra.....Griffes
Mr. Barrère
Variations Symphoniques.....Franck
Mr. Friskin

The third in the series of six programs illustrating the literature of the concerto drew another large audience. The Griffes Poem, to which Mr. Barrère brought his familiar beauty of tone and suavity of style, amply justified its inclusion in this series of outstanding works and aroused a demonstration of applause that was a tribute both to the work of the lamented American composer and to the distinguished artist who has championed it from the first. In the Lalo Concerto Mr. Salmond played with his characteristic richness of tone and communicative warmth, while Mr. Friskin's thoroughgoing musicianship was demonstrated in the solo part of the Franck work. The solo parts of the Corelli Concerto were played by Mary Becker, Mildred Sanders and Harry Fagin. C.

Leonore in Triplicate

New York Philharmonic-Symphony, Arturo Toscanini, conductor, Carnegie Hall, Feb. 25, afternoon:

Overtures to Leonore, No. 1, No. 2, No. 3, Beethoven
Symphony No. 1, in C Minor.....Brahms

Mr. Toscanini originally announced the Fidelio Overture in addition to the three Leonores. Later it was decided that three introductions to the same opera were sufficient for a single afternoon. The addition of one more, though it might have extended the program a little beyond the customary length (the Fidelio Overture is relatively a short one) would scarcely have aggravated the situation whereby one overture tended to cancel the effect of another, as was particularly true of the Second and Third, where the resemblances overshadowed the differences.

This sameness of ends and means aside, the juxtaposition was of distinctive value by reason of the comparisons afforded. The Third remains the most brilliant and completely effective, largely by reason of its heroic conclusion. But the Second has strong virtues of its own, and but for the Third doubtless would be heard more often. The performances were in Toscanini's most eloquent Beethoven vein.

Old arguments about the Italian master's tempi in the first and last movements of the Brahms Symphony need not be resuscitated here. Much as the brisk treatment of the stupendous opening tends for some of us to weaken the entire first movement, with similar departures from the traditional in the finale, there was no gain-saying the superlative beauty of the slow movement, as Toscanini realized it, or the perfection with which he rounded out the third. T.

Myra Hess Hailed with Philharmonic

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Myra Hess, pianist. Carnegie Hall, Feb. 28, evening:

Suite, Selected from French Suites, Bach-Honegger
Serenata Notturna, No. 6.....Mozart
Concerto in F.....Mozart
Symphony No. 2 in E Minor.....Rachmaninoff

The program, though somewhat lengthy, contained much that was of interest. Miss Hess gave a performance of the seldom heard Mozart Concerto that was distinguished for fluency and clarity. Throughout the work keen interpretative insight

was manifest. An impeccable technique was a mere vehicle for playing in which sensitiveness of phrasing and exquisite control of melodic and structural contour stood forth. The brilliance of her performance of the final Allegro brought Miss Hess salvos of applause.

The Bach-Honegger work revealed expert and effective scoring. The Mozart Serenade, which has not been heard here in some time, was played by a reduced orchestra. The Rachmaninoff Symphony had a sturdy performance at the hands of Mr. Lange. G.

Koussevitzky Introduces Berezowsky Symphony to New York

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Richard Burgin, violinist. Carnegie Hall, March 1, evening:

Brandenburg Concerto No. 3, in G....Bach
Symphony No. 2, Op. 18.....Nicolai Berezowsky
(First Time in New York)
Concerto in D Minor.....Sibelius
Mr. Burgin
La Valse.....Ravel

Mr. Berezowsky's work was performed with a zeal and virtuosity which showed that it ranks high in the conductor's opinion. As the composer has stated, there is no programmatic significance to its four movements, and the formal symphonic style is fairly well carried out. It seems to be a work of contrasting mood interest, rather than of thematic value, and the result is somewhat patchy, as fragment succeeds fragment—an impression gained in spite of the recognizable intention of development. Many of these moods are effectively disclosed, with delightful rhythmic patterns and harmonic variety. The two Allegros, first and fourth movements, suffer the most from the fragmentation. Mr. Berezowsky has, however, written a slow movement of some charm, and, what is more common to contemporary composers, a Scherzo of vitality and amusing rhythmic devices. The audience received the work with reasonably cordial applause, which was heightened when the composer appeared on the stage.

Mr. Burgin's performance of the still redoubtable Sibelius Concerto mastered all its difficulties and provided many moments of great pleasure. The enormous burden borne by the solo violin gave him no trouble, and the rich dark coloration of the orchestral accompaniment helped to weld into a living unity this unconventional and rhapsodic score.

The Bach was glowingly set forth by the string section, and Dr. Koussevitzky's performance of Ravel's "Waltz to end Waltzes" was so brilliantly done that the piece seemed almost worth hearing. Q.

Leonard Shure in Brahms Concerto

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Leonard Shure, pianist. Carnegie Hall, March 31, afternoon:

Overture to The Marriage of Figaro...Mozart
Concerto No. 1, in D Minor, Op. 15...Brahms
Mr. Shure
Symphonia Domestica, Op. 53, Richard Strauss

Dr. Koussevitzky offered in this list one of the finest programs of German music heard here this season. In presenting the young American pianist to his New York subscribers he departed from tradition. Mr. Shure is but twenty-four, but in the case of so unusual a talent, age has but little to do with it. The Brahms Concerto in D Minor is no longer the forbidding work that it was twenty years ago, when Harold Bauer used to play it from time to time. It is recognized as the grandest of piano concertos, one in which soloist and orchestra collaborate with equal importance. Mr. Shure's performance was one that had much to recommend it. His finger technique is noteworthy and his tone is a big one, finely produced and unusually varied. Taxing as the solo part is, he met its demands happily and on the whole completely, and had a great ovation at the close. There were moments in the first movement when he was inclined to sentimentalize certain phrases, to insert *ritardandi* which the score does not contain. But his conception of his part was a worthy one. The Adagio was done too slowly, for which the conductor, rather than the soloist, would seem to be respon-

(Continued on page 27)

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HELEN RETIRES—OR DOESN'T—IN A GAY PREMIERE

(Continued
from page 3)

times getting in the way of keen-edged and highly inferential witticisms of the words. Time was when this might not have been considered a model opera book for school girls. But if school girls have changed, Time, by a considerable effort, may be said to have kept up with them.

A Story for Sophisticates

And so, the un-sorrowing widowhood and the further amorous adventures of Helen are made the source of much innocent merriment in this newest of Erskinean satires on sundry notabilities of a more seriously-minded past. At the outset, the obsequies of Helen's late husband, Menelaos, are being celebrated with appropriate cheerfulness. Helen concludes she has missed something; that although many men have loved her, she has not loved any of them; before she dies, she must love some one; Achilles would be the right one, she thinks, though she has never met him; he is long dead, but, no matter; she will seek out his shade and satisfy herself about this love business. That is Act One.

With Helen's transference to the Realm of the Blest, conveniently achieved by a movie submarine and a descending lift (another paradox, but one older than this opera) there is an unwelcome interruption of the mournful reminiscences of a group of shades, whose talk is chiefly concerned with Helen. Menelaos, Paris, none of the others, means anything to the lady. She wants Achilles and of course she gets him. Curtain on Act Two.

In the Elysian Fields, Helen and Achilles are discovered singing the love duet that they assume is to be everlasting. They sigh for the sweet heart-ache, and they sing while they sigh. Some fishermen arrive. They are held captive in the spell of the singing. There is an old one and a younger one. The old one wants to go home. In the course of telling why, he makes Helen uncomfortable by dwelling on the transiency of love. Helen permits him to depart and resolves to send Achilles back to the shades. They will be the first lovers who knew when to quit. Achilles protests, but to no avail. When he is gone, Helen settles herself for a comfortable death, content with having at last experienced the love she sought. The young fisherman reappears. He gyrates toward her. "Now what do you want?" asks Helen. She doesn't wait for an answer but steps toward him. Curtain. Has Helen retired?

Score a Tissue of Contradictions

Given this book, with its drolleries and its insinuations, its literary inflections and its ironical commentaries on sanctimonies that are far from sacro-

sanct, what was the composer to do with it? Mr. Antheil's score would indicate, first of all, that he was not quite certain in his own mind whether his tongue should be in his cheek all the time or only some of the time, and whether drastic modernity or tuneful parody would provide the more apt setting. His score is a tissue of contradictions, technically and in substance. By the same token, it is so uneven in its merit, in all that pertains to spontaneity, individuality, orchestral adroitness and skill in word-setting, that it leaves a conscientious reviewer at sea as to how he can avoid praise and dispraise in the same breath.

The orchestral introduction gives promise, even to the extent of being mildly exhilarating. Modern in tang and spirit, it presents tangible melodic ideas with vitality of pace and variety of instrumentation. A considerable part of the first act upholds this feeling of hopefulness, in spite of tunes that flaunt their banality, frequent obscuration of the words and a flood of reminiscences. On the credit side of the ledger are dashes of ingenuity in the underlining of verbal quips, jabs of humor in the form of grotesque punctuation marks in the percussion, strumming effects that

have a lilt of their own, sudden burblings of color that are none the less ear-warming through having come from Richard Strauss by way of Erich Korngold, and fetching suggestions of the downright irresponsible in various irreverent incursions of mocking jazz.

Hints of Romanticism

That the composer should make such liberal use of other men's tunes would be distressing if this score could be taken in deadly earnest—but the manner in which he shifts between Tin-Pan Alley and the hurdy-gurdies of Naples in piling up his quotations, the while he employs an idiom that is now Strauss, now Puccini, now Hindemith, now Stravinsky, now Jerome Kern or George Gershwin, is a case of profusion worse dumfounded. We can pretend to solve the riddle on no other grounds than those of conscious parody.

There is reason to believe that at heart Mr. Antheil is a belated romanticist, for all his former reputation as one of the bad boys of music. Spots of his score for *Helen Retires* tend to bear out such an assumption. But the text is not one for romantic treatment, even though, now and again, as in the final act, the composer muffs the opportunity to be wistful, à la *Rosenkavalier*. Helen might have looked upon the end of her love-life as the Marschallin looked upon hers. What she does is to sing tortured intervals that project nothing of wistfulness and little of anything else but the composer's apparent anxiety to avoid a normal inflection of the words. The more praiseworthy details of his word-setting are confined almost entirely to the first act. Some of the choruses of the second have rhythmic force but the musical dialogue of the several shades is dead in its plodding monotony. In the final chapter, the composer experiments, with little left of the vital urge discernible in the orchestral beginning of the opera. Antheil's is a hit-and-miss score, the final effect of which is largely one of futility.

Reverting to the book, its pungent literary qualities do not, of themselves, establish this as an ideal, or even in its larger aspects a desirable libretto. The

smartness of the words carries with it a suggestion that the less music there is to interfere with textual intelligibility the better. When there is a desire to give certain capricious remarks all possible effect, these remarks are spoken rather than sung. The results justify a feeling that if this work had been prepared as a play with incidental music it would have been more consistently amusing. Perhaps the results would have been still more persuasive with no music at all.

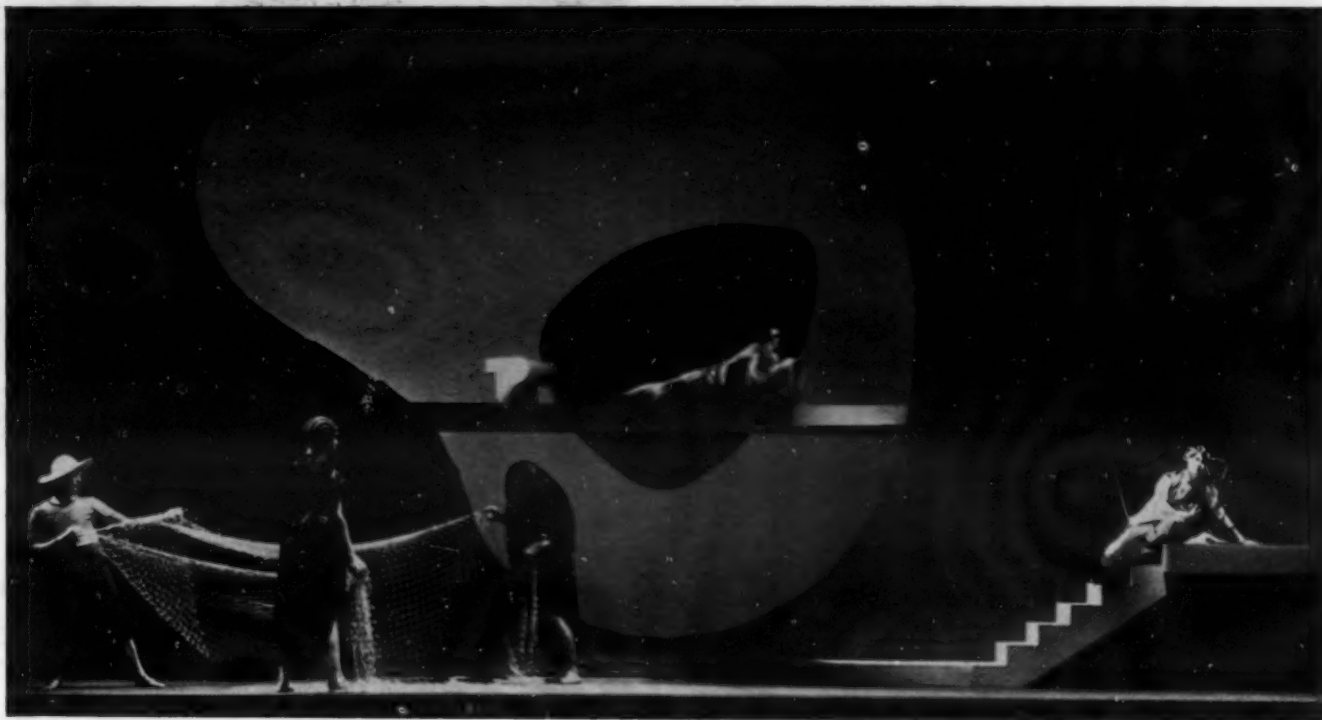
Performance an Admirable One

Though given with students alternating in the chief roles, the production was one of refreshingly good qualities. There were no painted scenes. Instead, light projections were used to provide suggestive backgrounds. This is not a new device; indeed, the Germans tried it extensively some years ago and gave it up. But it met neatly the requirements of this work. If the movie of the submarine was scarcely a stroke of genius, it served. There was more to jog the novelty-seeker's attention in Helen's arrival on the combined passenger-and-freight elevator from the upper world. The elevator trick, of itself, is an old one. But with Helen came a classic pedestal and a bit of stairway. She favored the pedestal and not the steps.

Mr. Kiesler's costumes, throughout, were attractive and distinctive. The chorus, seated as commentators on either side of the apron of the stage, wore masks which suggested deep-sea divers to some and Easter bunnies to others. Less effective were the shapes of the shades in the second act, resembling nothing so much as over-sized molars and bi-cusps, lost, strayed or stolen from the jaw of some giant—perhaps the one in Mr. Erskine's earlier opera, *Jack and the Beanstalk*.

Student Singers Competent

Of the student singers, it is not necessary to speak individually, but it is only their due to state that they met the demands of taxing and not very grateful roles competently and in a manner to indicate conscientious application of able instruction. Arthur Mahoney's silent miming of the young fisherman was choreography of a high order and the most discussed individual achievement of the production. Mr. Stoessel's projection of the score was such as to give it every opportunity to assert its vitality and to make its whimsies felt, which was no mean accomplishment on his part, in fusing and controlling the student ensemble. The orchestra, particularly, was a credit to the institution. Librettist and composer were present to share in the approbations of the several audiences which heard alternating casts in a series of four performances.



Vandamm

Helen (Right), Achilles and the Fishermen in the Third Act of *Helen Retires*, as Produced with Alternating Casts at the Juilliard School

Alternating Casts of *Helen Retires*

HELEN RETIRES. Opera in three acts. English text by John Erskine. Music by George Antheil. World premiere. At the Juilliard School of Music, Feb. 28, evening.

Etoneus.....Geon Greenwell
Priest.....Charles Haywood, Roland Partridge
First Servant.....Robert Dunn, Gifford Nash
Second Servant.....Floyd Worthington, Milton Moore
First Guest.....Allen Stewart, Albert Gifford
Second Guest.....Eugene Ramsey, Willard Young
Achilles.....Julius Huehn, George Britton
Menelaos.....Mordecai Bauman
Hector.....Willard Young, Eugene Ramsey
Aramemnon.....Allen Stewart, Albert Gifford
Patroclos.....Floyd Worthington, Milton Moore
Paris.....Roland Partridge, Charles Haywood
Ajax.....Robert Geis, Gifford Nash
Young Fisherman.....Arthur Mahoney (dancer)
Old Fisherman.....Geon Greenwell, Roderic Cross
Helen.....Marvel Biddle, Martha Dwyer

Conductor, Albert Stoessel
Stage Director, Alfredo Valentini
Guest Director, Frederick Kiesler

Dancers: Misses Beringer, Miller, Schlaffer, Willman; Messrs. Jacobsen, Lefebvre, Day, Walters, Milery, Warchoff; solo dance, Arthur Mahoney.

Stage settings and costumes by Frederick Kiesler. Choreography directed by Frederick Kiesler and Elsa Findlay.

Novel Note Sustained in Concerts by Boston Men under Koussevitzky

Hugo Wolf's Prometheus Has First Local Hearing With McClosky as Soloist — Cecilia Chorus Which Fiedler Conducts Takes Part in Loeffler's Evocation — Sevitzky Leads People's Symphony in Enjoyable Program

BOSTON, March 5.—Blizzards which recently swept New England, not only paralyzed business and shipping activities but have also called a halt in musical activities. Recitals and concerts have been postponed when the artists have been dependent upon transportation from a distance.

Local institutions, however, have bravely carried on, with the Boston Symphony keeping faithfully to its schedule. On Feb. 19 came the fourth of the Monday concerts, under the baton of Dr. Serge Koussevitzky. The program:

Brandenburg Concerto, No. 3, in G Minor, Bach
Symphony in B Minor (Unfinished), Schubert
Symphonia Domestica Strauss

The Brandenburg Concerto came to as wholly satisfying a performance as in the previous week, when it appeared on the regular Friday-Saturday programs. The Symphonia Domestica gained nothing, lost nothing, as far as this commentator is concerned.

The Unfinished Symphony had not been heard at these concerts for several seasons, and the sympathetic performance of its melodious measures fell soothingly upon sensibilities somewhat shell-shocked (if one may be allowed the term) by recent tonal onslaughts in modern idioms. Not that we object to modern idioms if cleverly employed, but an occasional performance such as that of the Schubert Symphony is refreshing and serves to emphasize the fact that the eighteenth century composer still has a message for the twentieth century listener.

From Gluck to Brahms

The chorus from the Cecilia Society, Arthur Fiedler, conductor, and David Blair McClosky, baritone soloist, took part in the regular pair of concerts on Feb. 23 and 24, for which Dr. Koussevitzky arranged the following program:

Overture to Iphigenia in Aulis Gluck
Evocation, for Orchestra, with Chorus of Women's Voices and a Speaking Voice, Loeffler
Prometheus, for Baritone with Orchestra, Hugo Wolf
(First Performance at These Concerts)
Symphony, No. 4, in E Minor Brahms

Disappointment was evident at the substitution of the Gluck Overture for the Sinfonia from Handel's oratorio Solomon, originally announced; but Boston Symphony patrons have learned to adjust themselves to these last moment changes. Certainly Gluck came to his own in the performance of the Overture.

Interest again centred in Loeffler's Evocation. Written for the dedication of Severance Hall in Cleveland in 1931, it had a first performance in Boston on March 31, 1933. It reveals the composer in some of his most effective moments. There is a polish and completeness of detail in the work which should be a model for those who follow him. Great enthusiasm greeted the performance; and composer, orchestra, chorus and conductor shared the honors.

Wolf's Prometheus revealed firmness

in orchestration, plus imaginative genius. The scoring is effective, if at times a little overpowering. If a voice with more resonance than Mr. McClosky's had been assigned the vocal score, the presentation would have gained distinction, although it might not be impossible for a conductor to make an occasional concession to the singer. The Brahms was given with sympathetic regard for clarity of outline and loveliness, and evoked tremendous applause.

People's Concert Is Memorable

On Feb. 25, the People's Symphony, Fabien Sevitzky, conductor, gave one of the best concerts so far this season, both in point of performance and arrangement of music. Listed were the Brahms C Minor Symphony; Concertino in A Minor by Converse (Lucille Monaghan, piano soloist); and Daphnis et Chloé by Ravel.

It becomes increasingly evident that Mr. Sevitzky has something to say and that he is persuading his men to speak for him. The Brahms was full-voiced and colorful, with no intrusive sentimentality, with no lingering enlargements upon melodic sequences. One of the best symphonic performances yet accomplished by this orchestra and one which stirred the audience to great enthusiasm.

The Concertino also received an eloquent reading. It is not too serious in content, yet it reveals the hand of a craftsman sure of his technique. The orchestration is colorful, yet discreet. Unlike many orchestra-piano compositions, the solo instrument is distinctly heard at all times. Thanks to Miss Monaghan's fine, sensitive talent, the piano part was never dull, and with Mr. Sevitzky and the orchestra lending extremely flexible support, it is not surprising that the piece came to a brilliant performance, with thunderous applause for soloist, composer (who bowed from his place in the audience), conductor and orchestra.

But the real surprise of the afternoon came with Daphnis et Chloé, played with a finesse never before exhibited by this body, and closely bordering upon virtuosity. The audience accorded conductor and men a wholly deserved ovation. In all, a memorable concert.

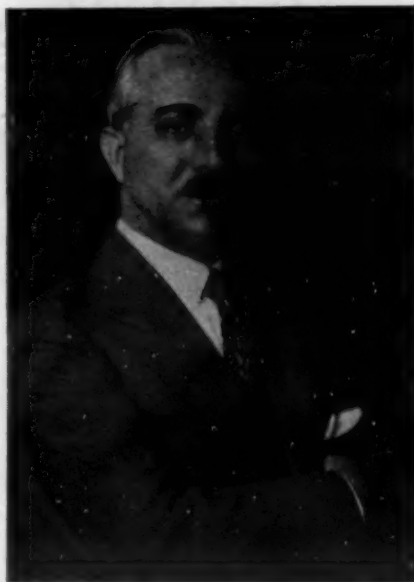
Varieties Program Is Liked

Another Morning Varieties program in Symphony Hall on Feb. 24 was presented to an audience which all but filled the auditorium. Had the traveling been better, the few empty seats would no doubt have been filled, for these novel entertainments are growing in popularity. More power to the sponsors of programs which include the best in music, dancing, singing and motion pictures, if through their efforts the standard of popular priced entertainments be lifted to a higher level. There is ample room up there.

GRACE MAY STUTSMAN

Merovitch Gives Reception in Musical Art Management Offices

An informal reception was given by Alexander Merovitch, president of the Musical Art Management Corporation, in the RCA Building on the afternoon of Feb. 27, in celebration of the opening of the organization's new offices. More than 150 celebrities of the musical world were present.



Fortune Gallo Presented a Highly Successful Season at the Casino in New York



Anne Roselle Sang Elsa in an Admirable Lohengrin with the Gallo Forces

Gallo Gives Extensive Opera List In Ten Days' New York Engagement

THE San Carlo Grand Opera Company, Fortune Gallo, impresario, completed a ten-days' engagement at the Casino on March 4, having presented fifteen operatic works and a ballet divertissement during the fortnight.

The engagement opened with a matinee production of Hänsel und Gretel, sung in English, coupled with the ballet performance on the afternoon of Feb. 22. Artists heard in the opera were Ethel Fox and Bernice Schalker in the title roles, Alice Haeseler and Stefan Kozakevich. Lydia Arlova and Lucian Prideaux were the solo dancers. In the evening, Madame Butterfly was sung with Hizi Koyke as Cio-Cio San, Miss Schalker as Suzuki, Sydney Rayner and Mario Valle in the other main roles and Marie Zara, Francesco Curci and Natale Cervi completing the cast.

Rigoletto was the third work, with Mr. Valle as the Jester and Mr. Rayner as the Duke. Josephine Lucchese sang Gilda and Grace Angelau, Charlotte Bruno, Harold Kravitt and Fausto Bozza were heard. As the Saturday matinee on Feb. 24, Miss Lucchese appeared in the name part of Martha with Miss Schalker, Dmitri Onofrei and Giuseppe Interrante. The same evening, Aida was sung with Anna Leskaya as the Ethiopian slave, Dreda Aves, once of the Metropolitan, as Amneris and Messrs. Rayner and Valle. Mark Spencer, a young bass from Indiana, made a highly successful debut as the King. Sunday evening, La Gioconda was sung by the Misses Leskaya, Aves and Schalker, and Messrs. Rayner, Valle and Guido Guidi.

Italian and French Works

The second week opened with La Traviata with Miss Lucchese as Violetta and Giuseppe Barsotti as Alfredo. Others heard included Miss Zara and Messrs. Bozza and Antonio Morelato. Miss Aves sang the title role in Carmen on Feb. 27, with Aida Doninelli, also an ex-Metropolitan member, as Micaela. Aroldo Lindi was José; Mostyn Thomas, Escamillo; and Harold Crawford, Zuzi.

Miss Saroya sang Mimi in La Bohème on Feb. 28, with Miss Fox as Musetta. The leading male roles were taken by Messrs. Rayner, Valle and Kozakevich. Cavalleria Rusticana and Pagliacci were sung on March 1, with

Gladys Axman, Margaret Dooley, Marion Selee and Messrs. Rayner and Kozakevich in the first and Miss Fox and Messrs. Lindi, Thomas and Curci in the second work.

Lohengrin was given on March 2, Anne Roselle appearing as Elsa and Rolf Gerard as the Swan Knight. Leo di Hierapolis sang Telramund. Miss Aves and Harold Crawford filled the other main roles.

At the Saturday matinee on March 3, Faust was presented with Mr. Rayner in the title role and Miss Doninelli as Marguerite. Nicholas Karlash appeared as Mephistopheles. The same evening, La Forza del Destino was sung with Miss Saroya as Leonora and Messrs. Lindi and Valle in the principal male roles. The engagement ended with Il Trovatore sung by the Misses Leskaya, Grace Angelau and Zara and Messrs. Lindi, Thomas and Kravitt. Carlo Peroni conducted all the operas.

The performances throughout the engagement were of a high order, and large audiences were the rule as well as applause of unusual heartiness. At the close of the series, the organization started on a tour which will take it as far as the Pacific Coast.

Louise Lerch and Tito Schipa Appear in Pittsburgh

PITTSBURGH, March 5.—The concert given jointly by Louise Lerch and Tito Schipa in the Syria Mosque on Feb. 12 was heard by an enthusiastic audience. Miss Lerch, appearing in place of Lily Pons, who was ill, was admired for the artistic manner in which she used her attractive voice in Handel's Care Selve, in songs by Brahms and Strauss and other works. Mr. Schipa's command of bel canto and lyric tones were heard to advantage in arias from Le Donne Curiose and L'Elisir d'Amore, and in a group which included My Lady Sleeps by Furguele, Kramer's Pleading, the Lockhart-Manning In the Luxembourg Gardens and Do Not Go, My Love, by Hageman. The tenor's own Serenata Matutina was in his final group. Parigi, O Cara, from La Traviata was sung by both artists with fine effect. Earl Mitchell accompanied Miss Lerch. Mr. Schipa was accompanied by Julian Huarte.

CONCERTMASTER LEADS DETROIT FORCES

Schkolnik Takes Up Baton When Conductor and Associate Are Both Ill

DETROIT, March 5.—For the first time in the history of the Detroit Symphony neither Ossip Gabrilowitsch nor Victor Kolar was able to occupy the podium at a scheduled subscription appearance. Because of colds, both were forced to remain at home for the concerts of Feb. 22 and 23 which Mr. Gabrilowitsch was to have conducted.

Ilya Schkolnik, concertmaster, wielded the baton in a radically revised program, leading his fellow players in the Brahms Second Symphony and the Overture to Rienzi. Dalies Frantz, pianist, was the soloist. He chose Beethoven's First Concerto, confirming once more all the beliefs in his fine artistry.

Mr. Gabrilowitsch conducted the concert pair of Feb. 15 and 16 in Orchestra Hall, when Mahler's Second Symphony in C Minor (Resurrection) was presented. The aid of the Detroit Symphony Choir, of Lois Johnston, soprano, and Clara Clemens (Mrs. Gabrilowitsch) was employed. The only other work on the program was Beethoven's Prometheus Overture.

"Pop" Concerts Continue

Tillie Indianer, New York pianist, a former Detrouer, gave an impressive reading of the Tchaikovsky Concerto in B Flat Minor, at the "pop" concert of Feb. 24. Harry McDonald, Detroit baritone, also was a soloist. Mr. Kolar led the orchestra in works by Schubert, Wagner and Liszt.

Georges Miquelle, first 'cellist of the Detroit Symphony, was soloist at the "pop" concert of Feb. 17, giving the Saint-Saëns A Minor Concerto. Mr. Kolar conducted performances of Chausson's Symphony in B Flat, excerpts from Lohengrin and the Elegy and Musette from King Christian II by Sinding.

The fourth of the Young People's Concerts by the orchestra was played on Saturday morning, Feb. 17. Hadasah Yanich, pianist, pupil of Edith Ella Davis, was soloist in the Allegro from Mozart's B Flat Concerto. Living Music was the title of the concert. Mr. Kolar conducted and Edith Rhetts Tilton, educational director of the Detroit Symphony Society, offered the explanatory notes.

Mr. Miquelle and Mischa Kottler, Detroit pianist, provided an evening of modern music on Feb. 27, at the Detroit

Institute of Arts. They played compositions by Ropartz, Goossens, Mortari and Dohnanyi.

The Detroit Concert Society con-



Ilya Schkolnik Conducted the Detroit Symphony in a Pair of Concerts

cluded its season's activities with programs by Vladimir Horowitz, pianist, Feb. 13, and Ruggiero Ricci, violinist, Feb. 23. Each event took place at Orchestra Hall.

Mr. Horowitz played compositions by Bach, Beethoven, Schumann, Liszt, Chopin, Debussy and Stravinsky, revealing once more his startling technical prowess and versatility.

Master Ricci, in his Detroit debut, astounded with his great talent. The lad won the admiration of a large audi-

ence which agreed that here not only was a prodigy, but also a mature musician. He gave music by Handel, Saint-Saëns and Sarasate, and arrangements by Wieniawski and Kreisler of Schubert, Dvorak, Paganini, de Falla and Brahms works.

One of the delights of the waning season was the single appearance of the Ukrainian Art Theatre of New York. The organization, under the general direction of Dimitri Chutro, sang Tchaikovsky's opera, Mazeppa, in Ukrainian. Principals included Alexis Tcherkassky, Mikhail Shvetz, Elena Bussinger, Thalia Sabanieva, Dimitri Kriona, Vladimir Dilov and N. Hrushko. Paul Ouglitzky conducted. Longin Cehelsky was responsible for the translation, Yasha Anchutin for the scenery and A. Shastan for the stage direction.

HERMAN WISE

ANN ARBOR HEARS DETROIT ORCHESTRA

Gabrilowitsch Conducts Highly Successful Concert In Annual Visit

ANN ARBOR, March 5.—The Detroit Symphony, under Ossip Gabrilowitsch, made its annual appearance in the Choral Union Concert Series on Feb. 21 and won resounding acclaim. Rachmaninoff's Second Symphony, Zemachson's Choral and Fugue and excerpts from Tristan und Isolde, Die Walküre and Tannhäuser made up the program.

The eighth concert in the series brought Poldi Milner, pianist, on Feb. 15. She established her rank as an artist of high order in the Bach-Busoni Prelude and Fugue in D, in Schubert's Wanderer Fantasie and in works by Haydn, Chopin and Liszt.

CONCERTS APPLAUDED BY SYRACUSE AUDIENCES

College of Fine Arts Presents Artists—Civic Symphony and Noted Visitors Appear

SYRACUSE, N. Y., March 5. — The Civic Symphony, under the baton of Victor Miller, recently gave its third program of the season with Claire Alcee, soprano, as soloist. The orchestra played well, and Mme. Alcee's singing of operatic arias was a feature.

Mrs. Helen Riddell Holcomb of the voice faculty of the College of Fine Arts, where Harold L. Butler is dean, gave a January recital with the assistance of an ensemble consisting of Grace Weymer, harpist, Murray Bernthal,

violinist, and Paul Schmidtchen, 'cellist. Advanced pupils were heard on the afternoon of Jan. 17. In the evening Sigma Alpha Iota gave a concert.

The piano recital given by Guiomar Novae, who was presented by Morning Musicals, will long be remembered. On Jan. 24 the Morning Musicals presented Mary Becker, a graduate of the College of Fine Arts, who also studied under the late Paul Kochanski at the Juilliard School in New York. Taking part in this program were Mrs. Holcomb, and Arnold Goettel, baritone.

Maria Jeritza's recital in Lincoln Auditorium was under the auspices of the Syracuse Recital Commission.

SPRINGFIELD GIVES RODZINSKI GREETING

Cleveland Players Applauded In Fine Program—CWA Award Received

SPRINGFIELD, MASS., March 5. — A concert by the Cleveland Orchestra has been a feature of recent weeks. The Cleveland players, conducted by Dr. Artur Rodzinski, presented a fine program, superbly interpreted. Dr. Rodzinski endeared himself to the vast audience in the Auditorium with his readings of Brahms's First Symphony, Beethoven's Third Leonore Overture and works by the two Strausses, Till Eulenspiegel and Tales from the Vienna Woods. The concert was under the auspices of the Y. M. C. A.

Through the efforts of the Springfield Musicians Union, a CWA award of about \$20,000 is to be made available for a band of fifty-eight pieces which will give ten weekly concerts. It is probable that a small concert orchestra, a jazz band and a string quartet may be formed. It was hoped to form a CWA symphony orchestra, but funds will not permit.

Recitalists are Welcomed

Eunice Norton, pianist, made her first appearance in the city as the second attraction in the Community Concert Course, playing in the auditorium of Central High School. She gave vigorous readings of works by Brahms and Stravinsky and included a group of Chopin.

Lloyd Stoneman, pianist, appeared under the auspices of the Walter Vincent Smith Art Museum. His program was of the lecture-recital variety and proved one of the finest heard here in recent years, including sonatas by Haydn and Mozart and works by Poulenc, Milhaud, Glazounoff and Rachmaninoff. He termed it "a program of inconsequential music," with the exception of Bach's Fantasie and Fugue.

A charming recital by Grace Wood Jess, diseuse, was given in the Arcade Theatre under the direction of the Springfield Woman's Club. Miss Jess, wearing costumes which had belonged to Mrs. Abraham Lincoln, delighted her audience.

Dr. Azel Packard Barney, baritone, gave his debut recital in the Springfield Woman's Club. He made an excellent impression. Eri Tu from A Masked Ball and Vision Fugitive from Hérodias were principal items on a program that ranged from Handel to contemporary composers.

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Diversity Evident in New York's Concert Fortnight

Variety in Type Characteristic of Recent Musical Events—Toscha Seidel Welcomed in Benefit Recital—Lotte Lehmann Enthralls Audience in Well-Chosen Program of Lieder—Gabrilowitsch Concludes Sonata Series With Spalding and Plays at Benefit With Seidel and Lashanska—Paris Instrumental Quintet Makes First Appearance Here in Unusual List—Beryl Rubinstein Gives Excellent Recital in the Town Hall

CONCERT events in New York during the past fortnight have been marked by an unusual diversity of character both in the matter of type and of program. Toscha Seidel gave a recital of distinction in the Town Hall for the benefit of the People's Ort Federation. Lotte Lehmann, after a striking success at the Metropolitan, gave a song recital confined exclusively to German lieder, delighting a large audience and again revealing her splendid artistic abilities. Gabrilowitsch concluded his series of Beethoven Sonata Programs with Albert Spalding and was heard with Toscha Seidel and Hulda Lashanska in Carnegie Hall for the benefit of the medical department of the Hebrew University in Jerusalem. Mme. Lashanska sang two of Mr. Seidel's songs. The Paris Instrumental Quintet, flute, harp and strings, now on its first American tour, proved its merit in its first New York concert of music seldom heard. Beryl Rubinstein gave a fine recital in the Town Hall.

Toscha Seidel Heard at Benefit

Toscha Seidel, violinist. Herbert Jaffe, accompanist. Town Hall, Feb. 22, afternoon:

Sonata, No. 15, in B Flat.....Mozart
Chaconne.....Vitali
Suite in A Minor.....Sinding
Berceuse from The Fire Bird.....Stravinsky
Hopak.....Moussorgsky-Dushkin
Two Spanish Dances.....Sarasate

This recital was given under the auspices of the Peoples Ort Foundation, which realized more than \$2,500 in proceeds. A large audience showed steady enthusiasm. Mr. Seidel played with consistent style, warm tone and his customary brilliant command of technique. The Mozart Sonata had an interpretation in which restraint and carefully balanced phrasing were notable.

The Sinding Suite and the other works on the well-chosen program were sympathetically performed, giving conspicuous play to Mr. Seidel's capacities for refined violinism. Insistent applause at the close of the recital brought forth several encores.

Rosalinda Morini in Benefit Recital

Rosalinda Morini, soprano, gave a recital in the Town Hall on the evening of Feb.



Toppo
Lotte Lehmann Duplicated in the Town Hall the Tremendous Successes of Her Metropolitan Appearances

22, for the benefit of the Blind Men's Improvement Club, with Giuseppe Bamboschek, as accompanist, and assisted in various pieces by Henry Bové, flutist, and Sandu Albu, violinist.

Miss Morini's program ran to elaborate coloratura pieces with obligatos. One piece, advertised "for the first time in the history of music," was an arrangement by Frank Laird Waller of the Second Hungarian Rhapsody of Liszt. Mozart was drawn upon for one of the Queen of the Night's arias from The Magic Flute, and an aria from Il Re Pastore. La Perle du Brésil was also represented. There were songs in Italian, German, Spanish, Russian, French and English.

Lewis Emery Sings Well-Chosen List

Lewis Emery, baritone, who may be counted upon to construct a program somewhat out of the ordinary, lived up to his standard at a recital given in the Town Hall on the afternoon of Feb. 24.

Forsaking the traditional routine, Mr. Emery began with a group by modern Italian composers, Respighi, Wolf-Ferrari and Cimara. A German group by Strauss, Weingartner and Trunk followed. The third brace was in French, of songs by Canal, Rabey, Reid-Taylor and Chausson. The final group was in English, songs by Scott, Carpenter, Zeckwer and Bridge.

Mr. Emery's interpretative ability is of a high order as it needed to be in such a program. Be it said that he fulfilled all of its demands. In view of his well-handled voice, the recital was one of high artistic merit. Stuart Ross gave able assistance at the piano.

Martha Graham Gives Second Concert

Martha Graham's second concert of the season took place in the Guild Theatre on the evening of Feb. 25. In spite of the fact that this appearance of the American dancer followed the first by the short interval of a week, another packed house resulted. On this occasion Miss Graham was accompanied by her group.

The three solo suites which had their first performances the previous week were repeated. Two new group compositions were the centre of interest. These were Celebrations, having music by Louis Horst, and Four Casual Developments, with music by Henry Cowell. The former, an impressive conception for twelve dancers, proved one of the finest pieces of choreography which Miss Graham has achieved. It swept her audience into great enthusiasm with its subtle nuances and changes of mood. The latter was one of those delightfully effortless satirical items in which the lighter side of Miss Graham's art occasionally embodies itself. Louis Horst was, as usual, an excellent accompanist.

American Music Presented by New Chamber Orchestra

New Chamber Orchestra, Bernard Herrmann, conductor. Town Hall, Feb. 25, evening:

Green Bushes; Passacaglia.....Grainger
Prelude and Fugue from Fourth Symphony, Ives
Two Irish Fairy Tales.....Suesse
Sinfonietta.....Levant
Pastorale.....Harris
Four Episodes.....Bloch
Prelude from First Symphony.....Copland
Nocturne.....Moross
Charleston Rhapsody.....Bennett

Of this program the Suesse, Levant, Harris and Moross works were billed as "first times." The very laudable purpose to which the evening was dedicated, that of providing performances of a large number of American works, was somewhat weakened by imperfections of performance. Rehearsals had, no doubt, been too few to arrive at a proper interpretation of most of the items. Of the new works, the Suesse and Levant pieces were pleasing in texture, the former a more ambitious work in three movements. The Harris Pastorale was one of that composer's agreeable shorter works. A good-sized audience showed considerable enthusiasm.

Frances Hall and Rudolph Gruen Give Two-piano Recital

Frances Hall and Rudolph Gruen, whose two-piano recitals are well known for their excellence, gave an interesting program in the Town Hall on the evening of Feb. 26.

The list included two first performances in New York, and one first performance anywhere. The former was a Suite of three sonatas by Scarlatti arranged by Felix Swinstead and Mr. Gruen's Suite Moderne; the latter, an excerpt entitled Procession from a Suite for two pianos by Floyd Morgenstern, dedicated to the artists. Other works included the D Major Sonata of Mozart, Mr. Gruen's transcription of Franck's Prelude, Fugue and Variations, Henselt's Si Oiseau j'étais and Ernest Hutcheson's arrangement of the Rakoczy March.

The new pieces were welcome additions to the slim literature of this department of music. In the Scarlatti and Mozart works the players achieved some of their most agreeable effects. An interested audience was highly appreciative.

Fay Ferguson in Town Hall

Fay Ferguson, pianist, gave her second New York recital in the Town Hall on the evening of Feb. 27. Drawing much enthusiasm from her large audience, Miss Ferguson played a varied program which included Beethoven's Rondo a Capriccio, Op. 129, the Bach-Busoni Ich ruf zu dir Herr, Bach's Chromatic Fantasy and Fugue, Schumann's Traumewirren, Des Abends and Abegg Variations, Chopin's B Minor Sonata, Debussy's Reflets dans l'Eau, Albeniz's Fête Dieu à Seville and a Capriccio by Dohnanyi.

A supple and brilliant technique coupled with a pleasing tone made Miss Ferguson's appearance one to be remembered. Here and there one felt that she might have penetrated a little more deeply into the emotional aspects of the works that she interpreted, but the general impression was one of a finely equipped pianist with striking potentialities.

Lashanska, Gabrilowitsch and Seidel Heard in Benefit

Hulda Lashanska, soprano, Ossip Gabrilowitsch, pianist, and Toscha Seidel, violinist, appeared in a concert for the benefit of the medical department of the Hebrew University in Jerusalem in Carnegie Hall on the evening of Feb. 27. The concert was given under the auspices of the American Jewish Physicians Committee. A capacity audience responded cordially to the playing of the three soloists.

Brahms's Sonata for violin and piano in D Minor, played by Messrs. Gabrilowitsch and Seidel, opened the evening. Miss Lashanska was heard next in a group of songs by Schubert, Schumann and Gabrilowitsch. A group including Beethoven's Romance in G, the Scherzando from Lalo's Symphonie Espagnole and the Sicilienne and Rigaudon of Francoeur-Kreisler was presented by Mr. Seidel, who was ably accompanied by Herbert Jaffe. Mr. Gabrilowitsch played the G Major Nocturne and the B Major Mazurka of Chopin and the last movement of Glazounoff's Sonata, Op. 74. The program was concluded with Strauss's Morgen, sung by Miss Lashanska, accompanied by Mr. Gabrilowitsch, and with the violin obligato played by Mr. Seidel. Much enthusiasm was registered by the audience.

Oliver Stewart Gives Recital

Oliver Stewart, tenor, appeared in a recital in the Barbizon on the evening of Feb. 27. A large and distinguished audience applauded a program which contained many items of interest. Mr. Stewart opened his list with two Handel arias which were followed by the old English song, Have You Seen but a Whyte Lillie Grow? and Thomas Morley's It Was a Lover and His Lass. A group of Schumann and Dvorak songs, interpreted with insight, and sung with great beauty of tone, formed the central point of interest. The program was concluded with two groups including works by Barthelmy, Koechlin, Massenet, Hageman, Campbell-Tipton, Griffes and La Forge. The enthusiasm of the audience called forth several encores. Edith Henry was an excellent accompanist.

Helen Oelheim Presents Unusual List

Helen Oelheim, contralto, was heard in an exceedingly interesting program in the Town Hall on the evening of Feb. 28. Walter Golde was the able accompanist. The evening opened with Meyerbeer's Nobles Seigneurs, Salut! from Les Huguenots. A group of less familiar songs by Lully, Marais, Rameau and Grétry followed. This was succeeded by Brahms songs. The second half of the program included So Beautiful You Are Indeed by Mr. Golde, To a Young Gentleman by John Alden Carpenter, The Hour of Dreams by Arensky, Gustav Mahler's Rheinlegendchen, Korngold's Ständchen and Liebesbriefchen, Hugo Kaun's Der Sieger and Ossip Gabrilowitsch's Near to Thee.

Possessing a voice of fluent and sonorous capabilities, Miss Oelheim added to it interpretative gifts of an unusual order. She has a distinguished command of style and evident musicianship. Her large audience responded cordially throughout the program, especially following the Korngold Liebesbriefchen which was given a particularly illuminating performance. It was a pleasure to hear the more infrequently sung items such as the Kaun and

(Continued on page 27)

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"Performers and Listeners Must Be Brought Together Again," Says Bauer

Noted Pianist's Belief in the Value of the Real "Amateur" to Musical Life to Be Demonstrated by Means of Series of "Classes in Music"

TO develop still further his idea that real amateur musicians will be the true foundation of musical life in this country, Harold Bauer will give a series of what he likes to call simply "Classes in Music" at the Neighborhood Music School, beginning early in May. The noted pianist has successfully proved, by previous classes, that it is feasible and practical to bring together the professionals and the amateurs, in order to create a mutual understanding, and so that both shall grasp the essentials of ensemble performance.

Not all of the attendants at his classes have been performers, however. Those who want merely to listen, to add to their knowledge of music and the details of its performance, and to exchange ideas about the music and the performance, have enjoyed the sessions.

Mr. Bauer's practice is to work with not more than thirty people, so that the interchange of ideas, and the personal contact between performer and listener, and their rapport with himself, are complete. Not only piano music is the centre of attention, but ensemble music of every type. Young artists like to come and study the relation between their instrument and others for ensemble purposes, says Mr. Bauer.

The pianist believes that an important phase of his work is establishing contact with the artist and the way his mind works.

"Sometimes I play, and while playing, I think out loud," endeavoring to reveal my own mind to the students," Mr. Bauer says. "Everyone is free to ask questions, and I want them to develop as independently as possible, and yet to take advantage of different viewpoints and ideas."

CELEBRITIES ARE GUESTS IN HARTFORD

Rodzinski and Cleveland Forces Have Ovation—Recitalists Appear

HARTFORD, March 5.—The Cleveland Orchestra delighted a capacity audience in Bushnell Memorial Hall on Feb. 14, the program including the Bach-Wertheim Toccata and Fugue in D Minor, Tchaikovsky's Fourth Symphony, Death and Transfiguration and Stravinsky's Fire Bird Suite. Dr. Artur Rodzinski, making his first appearance here as a conductor, received an ovation, and granted two extras by Johann Strauss—Tales from the Vienna Woods, and Musical Scherzo.

On Feb. 4, Marie Radamsky, soprano, and Sergei Radamsky, tenor, attracted a capacity audience to the Colonial Room of Bushnell Hall, featuring folk songs of Soviet Russia. Virginia Cunningham accompanied.

John Goss and his London Singers provided an evening of unalloyed pleasure as the concluding event of the Colonial Room series on Feb. 7. Old English songs, lieder, folk songs, and sea chanties made up a fascinating program.

Sergei Rachmaninoff drew a capacity



Harold Bauer, Who Is to Give a Series of His Unusual Classes for Amateurs and Professionals

The association with the Neighborhood Music School is particularly felicitous, as its director, Mrs. Janet R. Schenck, is a former pupil of Mr. Bauer's, and he has held classes there before. Also, it is this school which has brought out and fostered what Mr. Bauer considers one of the most interesting experiments—a string quartet, which has attained professional rating from its own ranks—the Manhattan String Quartet.

"This emphasis on the music itself, and the cultivation of a real love for it through a first-hand knowledge of it is our real hope for the future," Mr. Bauer says. "What those boys have done, many others can do. But even more important, we can develop intelligent listeners only in this way. The bond between the listener and the performer used to be a very close one. It has loosened during these days of 'second-hand' listening, and we must strengthen it again."

audience to the Bushnell Memorial on Feb. 11, in the Kellogg Series. Mozart, Beethoven, Chopin, Debussy, Liszt and Rachmaninoff compositions were played. The Prelude in C Sharp Minor was demanded by name until the composer acceded.

Charlotte Greenwood, formerly of Hartford, was enthusiastically received in Bushnell Memorial Hall on Feb. 4. Her organ recital was the first of four Sunday afternoon events arranged for the public by the Bushnell management without charge.

The second of three fine concerts was given by the string orchestra of the Hartford School of Music before more than 2500, on Feb. 18. The ensemble of fifty, led by Harold Berkley, is now in its fifth year. Maude Hurst Blanchard was featured as soloist in J. S. Bach's Concerto in F Minor for piano and strings. Orchestra works included C. P. E. Bach's Sinfonia in C, No. 3; Locatelli's Concerto Grosso in C Minor; Two Elegiac Melodies by Grieg, and Bloch's Concerto Grosso.

The Hartford Little Symphony, consisting of thirty players directed by Jack Conrad, gave a half-hour of music in connection with a dramatic program sponsored by the Blind People's Asso-

ciation of Connecticut on Feb. 23 at the Hartford Woman's Club. Soloists were Rose Klemann, concertmaster, and Chester A. Shields, cornetist. Mr. Conrad's own Gavotte and Overture X were played.

JOHN F. KYES

BUFFALO PROGRAMS ARE NOTABLY GIVEN

Community Orchestra "Pops" and Solo Recitals Are Admired Events

BUFFALO, March 5.—At the "pop" concert given by the Buffalo Community Orchestra under Theophil Wendt in Elmwood Music Hall on Jan. 21, the soloist was the twelve-year-old son of Hans Hagen, director of the Harugari Frohsinn, who played Mendelssohn's Violin Concerto admirably.

Mrs. Zorah B. Berry gave an invitation recital on Jan. 9 in the Statler ballroom for Isabelle Workman, a Buffalo violinist under her management. A large audience paid warm tribute to Miss Workman's talent and attainments, and it required six ushers to carry in her floral gifts. William J. Gomph joined her in playing the Franck Sonata and contributed skilled accompaniments.

In Mrs. Berry's Philharmonic Concerts series, Lotte Lehmann made her Buffalo debut on Jan. 16. In a program of German lieder and one English group, Mme. Lehmann impressed by her many vocal merits and her abundant dramatic instinct. Schumann's Der Nussbaum and Ich Grolle Nicht, the Schubert Serenade and a Richard Strauss group were of special appeal.

Erno Balogh was Mme. Lehmann's ideal accompanist.

A two-piano recital was given by Lillian Gearhart and Lili Balint, under Chromatic Club auspices, on Jan. 20. Mrs. Gearhart is a former Buffalonian, and her associate is a pupil of Béla Bartók. Conspicuous on their program for its skillful and poetic treatment was the Mozart D Major Sonata.

The following night, at a concert in a private house, Mrs. Gearhart and her seventeen-year-old son collaborated in a duo recital, characterized by exceptional artistic sympathy between the players and many technical and interpretative virtues. Of particular interest were the Brahms Variations on a Theme by Haydn, which received a beautiful performance.

MARY M. HOWARD

Franco Foresta-Hayek Applauded in Bari, Italy

BARI, ITALY, March 1.—In the recent season at the Teatro Petruzzelli, splendid successes were won by the American tenor, Franco Foresta-Hayek, who appeared with Iris Adami Corradetti and Giulio Fregosi in La Traviata, winning high praise from the critics for his artistic singing. The conductor was Maestro del Cupolo. Beniamino Gigli, who was to sing André Chenier in the same season, was present in a box on Feb. 15.

John Gurney Sings for Governor

ALBANY, N. Y., March 5.—John Gurney, baritone, has been invited to sing at the Executive Mansion before Governor and Mrs. Lehman on March 7. He will be their guest at an informal dinner, after which he will give a varied program, including several works particularly requested by Mrs. Lehman.

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MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:
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Vice-President ::: Kenneth E. Cooley, Secretary :::
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Published at N. W. Corner of 56th and Chestnut Streets,
Philadelphia, Pa.

Executive and Editorial Offices
Suite 1401-4 Steinway Building, 113 West 57th Street, New York
Telephone Circle 7-0522 Cable address: MUAMER

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Subscription Rates: U. S. A. and Possessions, \$3 a year;
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Sir Edward Elgar

MUSICIANS who may be called patricians in art are lamentably few in our time. One who was, indeed, a knight, a bearer of the loftiest standards in England's music, died last month. Sir Edward Elgar, deservedly called the greatest composer England has produced since Purcell, had many years ago captured the attention of music lovers throughout the world with his oratorios and orchestral compositions. In later years his productivity had been small; yet he was regarded as an important figure in world music.

Maturing at an age more advanced than most composers do, he fought his way to the front by his undeniable gifts. Achieving a position of honor and distinction, he retained it until the end. There was a remoteness in his attitude toward his colleagues, we are told, not one of indifference but of natural reserve. External show meant little to him. He lived for his art and worked untiringly for the goal, which, as a young man, he had determined to reach.

For some time a prophet without honor in his own land, he became the spokesman of a musical culture, as well as a musical speech, that was recognized and praised as being the most typical of

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British utterances. Thorough-going Britisher that he was, he came to his countrymen's recognition through the acclaim of two foreign musicians, the Austrian conductor, Hans Richter, and the German composer, Richard Strauss. Among the few English composers of his day not trained in Germany, he was introduced to international attention by the German conductor, Julius Butts, who produced his *Dream of Gerontius* in Düsseldorf in 1902. Another German, A. J. Jaeger, a member of the English publishing firm of Novello, was responsible for Butts's knowledge of Gerontius.

AMERICA did Sir Edward honor on several occasions, with performances of his notable choral works, *The Dream of Gerontius*, *The Apostles* and *The Kingdom*, taking place in conjunction with his visits to this country, the first of which was in 1905. He was given the honorary degree of Doctor of Music at Yale's commencement exercises, an honor which he recognized by dedicating his *Introduction and Allegro* for Strings to the late Samuel S. Sanford, then professor of music at Yale.

Sir Edward's two great symphonies and his *Falstaff*, as well as the *Enigma Variations*, were championed first here by Walter Damrosch, whose enthusiasm for Elgar's music made possible many of his initial hearings in this country. In later years, Arturo Toscanini has performed the *Enigma* and the *Introduction and Allegro*, but to date he has not given us the symphonies. There can be little question that audiences, once they have heard these works often enough to know them, love the symphonies. In modern symphonic literature, they stand as pillars of great orchestral writing, utterances of deep and sincere musical thought. That they are not better known outside of England is due, undoubtedly, to the fact that this is an age of sensational music, an age which responds quickly, hysterically (fortunately, however, only temporarily), to the flash of a *Bolero*, a *Sacre du Printemps*, the while it awakens only slowly to the significance of the orchestral works of a Sibelius or an Elgar.

To be sure, some of the smaller works of the famous Englishman, such as the brilliant march, *Pomp and Circumstance* in D, and the melodically suave *Salut d'Amour*, have reached the dubious state of "popular classics." But they are no more Elgar at his best than are the *Valse Triste* and *Romance* in D Flat typical of the finest Sibelius.

UNIQUE in current musical history, Elgar ranks both as a choral and an orchestral composer. Thinking of him in the first category, his supremely imaginative writing for the voices strikes us as indicative of his being most at home in the writing of oratorios, but we find, as we ponder on his contributions to symphonic literature, that there, too, he stands as a giant, one of the few symphonists since Brahms who deserves an honored place. His *Violin Concerto*, introduced by Kreisler abroad, by Spalding here, now played by Heifetz and Menuhin, seems to be the best work for that medium since the Brahms. His *Cello Concerto* is hailed in England as one of his vital works. His chamber music—*Violin Sonata*, *String Quartet* and *Quintet* for piano and strings, and his early but eloquent *Serenade*, Op. 20, for string orchestra, have yet to be appreciated. The first organ *Sonata*, Op. 25, is performed here, the second we still hope to know.

Sir Edward lived seven years more than the proverbial three score and ten. Among his high honors was that of appointment as Master of the King's Musick. But as has been the case with other composers who made no compromise in their writing, who held to their ideals, it is more than likely that posterity will deal more generously and more understandingly with his works than was the case during his lifetime. *Gerontius* and the *Enigma Variations*, to mention but two, have in them what would seem to us to be the imperishable quality of genius.

Personalities



Yehudi Menuhin Enjoying Rural Life on the Farm Near New York Where the Young Violinist Recently Spent a Short Holiday With Friends

Huberman—A recent appointee to the faculty of the Vienna Staatsakademie für Musik is Bronislaw Huberman.

Farrar—At her home in Ridgefield, Conn., Geraldine Farrar celebrated her fifty-second birthday on Feb. 28.

Monteux—On the invitation of the Association of Journalists of Lyons, Pierre Monteux conducted the Paris Symphony in that city.

Whithorne—A radio opera based upon the life of the legendary Paul Bunyan, is being composed by Emerson Whithorne.

Rouché—The director of the Paris Opera, Jacques Rouché, has been elected a member of the Conseil Supérieur des Beaux Arts.

Furtwängler—In recognition of his musical eminence, Wilhelm Furtwängler has been made a member of the Royal Academy of St. Cecilia in Rome.

Toscanini—A feature of the Salzburg Festival in the coming summer will be two concerts of the Vienna Philharmonic conducted by Arturo Toscanini.

Dupré—Replacing Charles-Marie Widor, recently retired with the title of honorary organist, Marcel Dupré has been made titular organist of the Church of Saint Sulpice in Paris.

Ganz—A program of piano works and songs by Rudolph Ganz was recently given in his honor by Iota Alpha chapter of Mi Phi Epsilon at the Chicago Musical College.

Tauber—After having recently created the tenor role in Lehar's new operetta, *Giuditta*, Richard Tauber is said to be spending a great part of his time composing the score of a light opera. The text is by Ernst Marischka.

Strauss—Extensive preparations are being made for the celebration of the seventieth birthday of Richard Strauss which will occur next June. In Munich, the city of his birth, a grand ball will be given in his honor and a silver rose will be presented to him.

What They Read Twenty Years Ago

In MUSICAL AMERICA for March, 1914



Charpentier's Opera, *Julien*, a Sequel to *Louise*, Had Its American Premiere at the Metropolitan in 1914. Scenes from the Production: Above, Left to Right: Enrico Caruso in the Title Role, a Sketch Made by the Tenor, Himself; Dinah Gilly as the High Priest and Caruso as Julien; "Man Is Dead—Long Live the Animals!" Exclaims Julien in His "Degradation" Among the Montmartre Revelers. Below, Left to Right: Julien Falls Dead at Feet of Street Walker, the Role taken by Geraldine Farrar. Louise, Miss Farrar, Laments that Julien Forgets Her When He Dreams of Universal Love; Miss Farrar as Sketched by Caruso

Well, Even at That

Cléopâtre is called one of Massenet's finest operas. One critic of its premiere at Monte Carlo ranks the work above *Thaïs* and *Hérodiade*.

1914

Only Just Presented

Siegfried Wagner has completed a new opera entitled *The Heathen King*.

1914

Juxtaposition

A pamphlet has recently been issued with the title "A Bas le Tango et Parsifal."

1914

Those Old-Fashioned Winters!

In spite of the zero weather an audience that taxed the capacity of the hall, both seated and standing, was present.

1914

Verdi, the Genius

It is not generally known that Tamagno learned his great death scene in *Otello* from the composer of the opera. Verdi, dissatisfied by the tenor's "business" at the end of the opera, showed him how he wanted it done and Tamagno got the credit for a superb piece of acting.

1914

Metropolitan Opera Plans Mature

(Continued from page 3)

of the committee. There will also be members from the directors of the Metropolitan Opera and Real Estate Company which owns the opera house, as well as from the Metropolitan Opera Association.

Mr. Bliss's statement is as follows:

"The intimation that opera at the Metropolitan Opera house is assured for next year is not warranted. The fact is that at the end of the present season the guaranty fund of \$300,000 pledged last winter will have been practically exhausted. To assure another season at the Metropolitan a further guaranty fund will be required. In order to secure that fund, Miss Lucrezia Bori has again very kindly consented to head a committee.

"The other members of the committee who will assist her are:

"From the Metropolitan Opera Company: Edward Johnson, Lawrence Tibbett.

"From the Metropolitan Opera and Real Estate Company Board: Cornelius N. Bliss, Robert S. Brewster, R. Fulton Cutting, Myron C. Taylor.

"From the Metropolitan Opera Association Board: Mrs. August Belmont, Paul D. Cravath, Charles Hayden, Otto H. Kahn, Ivy L. Lee, Frederic Potts Moore, David Sarnoff, Henry Rogers Winthrop, and, in addition, John Erskine, Theodore Hertzler, Mme. Marcella Sembrich, Adrian Van Sinderen.

"The question, accordingly, as to whether opera can be given next winter will depend wholly upon the response to the appeal of Miss Bori and her committee."

At a meeting of the sub-committee held at Miss Bori's home on March 8, a letter was drafted and sent out to patrons and friends of the company who contributed last year. The letter was approved by R. Fulton Cutting, president of the Metropolitan Opera and Real Estate Company, and by Mr. Bliss.

The letter is as follows:

"Last year you made a contribution to the committee which was organized to enable the Metropolitan Opera to overcome a financial crisis and to continue on its artistic path for another season. Your aid made opera possible for the thousands of opera-goers here and radio listeners throughout the country—for this year, as you know, opera has been broadcast to the whole nation.

"Unfortunately, economic conditions have not yet righted themselves sufficiently to restore the Metropolitan Opera Association, Inc., to its former independent position. Somehow we must meet the problem of opera for the next season.

"The committee, therefore, has decided to make another appeal in the hope that those who contributed so generously to make opera possible this year will contribute once again in order that the Metropolitan may continue during the season 1934-35.

"While the artists and management have co-operated wholeheartedly and have made substantial reductions in operating costs, and while further economies are planned—if we survive—the funds on hand at the close of the present season will, nevertheless, be insufficient to guarantee the continuance of the Metropolitan next season. So we are obliged to call again upon our friends and ask them to assist us—not only to make opera possible but to keep the Metropolitan family together.

"Enclosed is a pledge which will not be finally binding unless the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House.

"We, therefore, appeal to you and ask that you help us."

Co-operation With Juilliard

After conferences conducted by Paul D. Cravath, chairman of the Metropolitan Opera Association and continued in his absence by Mr. Bliss, representing the Metropolitan Opera Association, with Dr. Erskine, president of the Juilliard School, and Ernest Hutcheson, dean of the same institution, it was decided that the Juilliard pupil winning a contest would be granted an appearance in a future season in a major role at the Metropolitan.

This award is similar to the Schubert Memorial Opera Prize announced several months ago and will be known as the Juilliard School of Music Opera Prize. Details of this contest will be published later.

Following this decision Mr. Hutcheson wrote to Giulio Gatti-Casazza, general manager of the Metropolitan Opera Association, as follows:

"The spirit of friendly generosity shown by the Metropolitan Opera Company in offering its stage for occasional debut appearances of mem-

bers of the Juilliard Opera School is a very great gratification to me. The American public is certainly more widely and genuinely interested in opera now than ever before. An increasing number of young American singers are developing operatic talent and acquiring the long and hard experience that must precede a career. To the best of these the action of the Metropolitan will bring a welcome and stimulating encouragement.

"Since the opening of the Juilliard Graduate School in 1924, a number of its graduates have held positions in opera companies here and abroad. At the present moment two of these occupy leading positions at the Staatoper in Berlin, two are singing with the Russian Opera Company, three are on the staff of the New York Metropolitan Opera, and some others are making occasional appearances or short tours.

"For the last three years the Juilliard has conducted a regularly organized School of Opera, giving three or four productions with double, alternating casts each year. The policy of these productions has been in general to give (a) classical works too intricate in character or financially impractical for large stages, or (b) new works of experimental character. Cimarosa's 'The Secret Marriage' is a good example of the classical type. This was performed in Washington at the Library of Congress Festival of Music and at the Worcester Festival of 1931, in addition to the usual New York performances. As an example of entirely new works, the Grunberg-Erskine fairy opera, 'Jack and the Beanstalk,' received its premiere in 1931, and we are now producing George Antheil's 'Salm Retires' with libretto by John Erskine."

The directors of the Juilliard School of Music are: Cornelius N. Bliss, Arthur M. Cox, Paul D. Cravath, John Erskine, Eugene A. Noble, John M. Perry, Felix M. Warburg, Allen Wardwell, chairman, and John L. Wilkie, secretary.

Mennin To Play Mozart Novelty In Program off Beaten Track

Outstanding in a program of unusual character, will be the first New York performance of Mozart's recently discovered Violin Concerto in D, The Adelaide, as a feature of Yehudi Menuhin's recital in Carnegie Hall on the evening of March 18.

Mozart composed the Concerto at the age of ten in the course of a visit to the court of Louis XV at Versailles. It is his first violin concerto. Historians believe he wrote it in the presence of the Princess Adelaide, a gifted amateur to whom it is dedicated. Mr. Menuhin will play the Concerto in an arrangement by Marinus Casadesu, and with three cadenzas by Paul Hindemith.

Two more relatively unfamiliar works are listed on Mr. Menuhin's program. One is Bach's Partita, No. 2, in D Minor, for violin alone, seldom heard except for the last movement, the Chaconne. The other is the Concerto in D, Op. 6, by Paganini in its complete and original text instead of in the well known Wilhelmj edition which omits the second and third movements. Sarasate's Romanza Andalus and Zapateado will complete the program, in which Mr. Menuhin will have the assistance of Walter Bohle at the piano. This will be the violinist's final appearance in New York this season.

Concert of Works by Loomis Is Given in Indianapolis

INDIANAPOLIS, March 5.—A concert of compositions by Clarence Loomis was given by the Indianapolis Matinee Musicale in the Herron Art Institute on Feb. 16. The program consisted of the choral cycle, *Erin*; the Sonata for 'cello and piano; the Chicago 1933 Ballet, arranged for three pianos; the Krone-Loomis Dancer of Dreams, and other works. In the successful presentation of this program, Dr. Loomis was assisted by the Jordan Conservatory Choir, Max T. Krone, conductor; the Jordan Conservatory String Quartet, Thomas Poggiani, Georgia Baumann, Seth Cary and Virginia Lyenberger; George Potts, tenor; Frances Wishard, Mrs. Lucille L. Wagner and James Q. Thrasher, pianists.

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ADMIRER CONCERTS GIVEN IN ST. LOUIS

**Golschmann and Guidi Conduct
Symphony—Eminent Guests
Are Hailed**

ST. LOUIS, March 5.—The fourteenth pair of St. Louis Symphony concerts on Feb. 9 and 10 was made particularly enjoyable by the appearance of Yehudi Menuhin as violin soloist, his contribution being the Beethoven Concerto. Mr. Menuhin's mastery of co-ordinated tone and technique resulted in a performance that was magnificent. Vladimir Golschmann provided a perfect orchestral background for the Concerto, and chose, for his part of the program, the Overture to Don Giovanni, the Bacchanale from Tannhäuser, the Prelude to Act III of Tristan und Isolde and The Ride of the Valkyries. All these works were given thoroughly balanced and traditional performances.

Scipione Guidi, assistant conductor, took the baton for the fifteenth pair of orchestral concerts on Feb. 16 and 17, and acquitted himself with distinction. The program contained the Overture to Mozart's La Clemenza di Tito, Borodin's seldom heard Second Symphony and the Emperor Piano Concerto of Beethoven with Harold Bauer as soloist. Besides doing excellent work in the Mozart and Borodin, Mr. Guidi gave the Concerto a fitting accompaniment. In a masterful interpretation of this composition, Mr. Bauer's art was fully disclosed. He had an enthusiastic reception at both performances.

Noted Visitors Appear

Paul Althouse, tenor, was the fourth attraction of the Civic Music League at the Odeon on Feb. 27 and repeated the success won earlier in the season with the orchestra. On his program were



Scipione Guidi Conducted a Pair of St. Louis Symphony Concerts

operatic arias, German lieder and two groups in English, concluding with a stirring rendition of Kramer's The Great Awakening. Mr. Althouse was accompanied by Mary Welchans of this city.

In the absence of Mr. Golschmann, who was "guest-conducting" in the East, the Symphony Society, through its manager, Arthur J. Gaines, presented the Monte Carlo Ballet Russe in three performances on Feb. 23 and 24 at the Odeon.

The monthly meeting of the Piano Teachers Round Table took place at the Gatesworth Hotel on Feb. 14. Rev. Walter S. Swisher spoke on The Evolution of the Piano. Officers of the Round Table are: Leo C. Miller, president; Violet Duncan, vice-president; Clara Woestendiek, corresponding secretary; Alice Ferrier, recording secretary, and Margaret Cristensen, treasurer.

SUSAN L. COST

SCRANTON HAILS GUESTS

**Rodzinski Conducts Cleveland Forces in
Wilkes-Barre Concert**

SCRANTON, Pa., March 5.—The Community Concert Association brought Nelson Eddy in a return engagement on Feb. 15, and the Cleveland Orchestra, under the baton of Dr. Artur Rodzinski, to Wilkes-Barre on Feb. 16.

The music department of the Century Club, under the chairmanship of Mrs. Paul Collins, presented the Hilger Trio—Maria, Greta and Elsa Hilger—on Feb. 5. Beethoven's Trio, Op. 11, the Brahms Double Concerto and solos were on the program.

Stephen Gutheinz, pianist, was guest

artist of the Women of Elm Park Church on Feb. 2.

Jeanne Samter Heinz gave a costume recital on Feb. 8 before the women's group of the Hickory Street Presbyterian Church. E. M. F.

Frances Nash Appears at Mount Holyoke

SOUTH HADLEY, MASS., March 9.—Frances Nash gave an artistic piano recital at Mount Holyoke College on March 8, playing works by Brahms, Liszt and Chopin, and a group of modern works. This was a return engagement, as Miss Nash had appeared here before going abroad.

QUAKER CITY HEARS NOTABLE PROGRAMS

**Organizations and Recitalists
Give Concerts of Especial
Interest**

PHILADELPHIA, March 5.—Members of the Philadelphia Operatic Society gave a song recital on Feb. 20 in the Auditorium of the County Medical Society. A rather lengthy but well-chosen program was offered by several soloists of the society's opera productions, including Wilburta Horn, Isabel Forte Riley, Mary Ann Sargalis, Dr. John B. Becker, J. Barraja-Frauenfelder and William V. Bassie. Doroth Kulp was the piano soloist. The artists co-operated in a grand finale, the Sextet from Lucia di Lammermoor.

The Matinee Musical Club gave its annual midwinter choral concert on Feb. 21 in the Bellevue ballroom. The chorus, under Dr. Harry A. Sykes, was in good form and sang with exceptional effectiveness as to attack, dynamics and tonal balance. Clarence Bawden's cantata, River of Stars, was a main offering with Ernestine Bacon, soprano, as soloist. Guest artists were Myra Reed, pianist, in a varied and well-played group, and Wilson Angel, baritone, who was heard to good effect in lieder and operatic arias. Warren's Harp Weavers, with the chorus, Mr. Angel, and Dorothy Johnstone Baseler and Blanche Hubbard, harpists, co-operating charmingly, ended an unusual program.

Pianists Do Fine Work

Jeanne Behrend had a capacity house which received her enthusiastically at her annual piano recital. Her program, refreshingly unhackneyed, was given on March 1 in the Foyer of the Academy of Music. The most ambitious feature, and the one best projected from the standpoint of all-round pianism, was the entire set of Kinderszenen by Schumann, the thirteen pieces being nicely differentiated in mood and handling. The artist opened her program with a dignified reading of the Franck Prelude, Chorale and Fugue and concluded with a Ravel Toccata. Encores included a Bach-Kelberine Chorale and Prelude, the Black Key Etude and Etude in A Flat by Chopin, and a Mendelssohn Song without Words. Novelties were the pianist's own two pleasing compositions, Pastorale and Scherzo, and Dr. Josef Hofmann's Le Sanctuaire.

Elizabeth Hipple, another young pianist of talent, was heard in her annual recital on Feb. 22 in the Ethical Culture Auditorium before a large audience which braved zero weather and was rewarded with an excellent program well disposed of in the way of musicianship. The recital began with the Scarlatti-Tausig Pastorale and Capriccio, and went on to successful proffering of the Moonlight Sonata and two well-performed Brahms pieces. The later section showed much sensitivity to the needs of Chopin interpretation in a large group, and an exceptional ability to cope with severe technical demands in a group of works by Alberto Jonás. The latter included the first public performance of a brilliant Traumerei, for left hand, and the first local hearings of a Concert Etude and Sylphiden. All were warmly received.

The Musical Fund Quartet and the Curtis Quartet joined forces in the Svendsen Octet at the sixth concert in the historical chamber music series on Feb. 21 in the Ethical Culture Auditorium. The concerts are under the auspices of the Art Alliance and the Musical Fund Society. A performance stressing the unitary cohesiveness of the Svendsen was given, and very aptly,

since it is a true octet and not a double quartet. Schumann was represented by the spontaneous F Major Quartet, Op. 41, No. 2, played by the Musical Fund group, and by his Quartet for piano, violin, viola and cello, three members of the same group being joined by Boris Goldovsky, pianist, who was a last minute substitute. The Curtis group consist of Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole. The Musical Fund Quartet consists of Joel Belov, Emanuel Zetlin, Leonard Mogill and Stephen Deak.

Alberto Bimboni achieved his usual good results at the second invitation concert of the Orpheus Club's sixty-second season. A capacity audience was in attendance on Feb. 21 in the Academy. The club sang a number of standard pieces for male chorus with good diction and tone quality. As a novelty it gave a "round table songfest," very informal and delightful. The soloist was James Montgomery, tenor, whose clear enunciation made every word intelligible. Mr. Bimboni's Non mi Chiamette was one of his solos, others being by Franz, Nevin and Lalo. Ellis Clark Hammann was the accompanist.

Walter Gieseke attracted one of the largest recital audiences of the season to the Academy on Feb. 19, when he appeared as the fourth soloist in the star course sponsored by the Philadelphia Music Teachers Association, Dr. Edward Ellsworth Hipsher, president.

Carlos Salzedo was the soloist at the second of the faculty recitals of the Curtis Institute of Music on Feb. 26 in Casimir Hall. The program consisted in the main of the soloist's own compositions, the very effective Variations on a Theme in Ancient Style being especially "grateful" and lovely. The Sonata for piano and harp was given with the co-operation of Harry Kaufman and the applause accorded necessitated a repetition. Mr. Kaufman was also the sterling accompanist in other works.

The Guarnerius Quartet, composed of Philadelphia Orchestra artists, including two first desk men, gave a charmingly intimate recital with just the right informality on Feb. 18 in the Lewis Medical Tower Club. Three Rhapsodies, Op. 13, by Samuel Wilson, contemporary English composer, proved of merit as an interlude to the graver matters at issue, the Mozart B Flat Quartet and Smetana's in E Minor (Aus Meinem Leben). The group, which played with rare felicity, includes Alexander Hilsberg, David Madison, Samuel Lifschey and Willem van den Burg.

W. R. MURPHY

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Metropolitan Expands Its Seasonal Repertoire

First Performances for Season Given of Lakmé, Pelléas et Mélisande, Siegfried and La Gioconda — Lehmann Sings First Elisabeth and Olszewska First Venus in Matinée Tannhäuser — Corona Appears as Heroine in Merry Mount — Ponselle Sisters Share Honors in First La Gioconda — American Artists Featured in Sunday Night Concert

ASIDE from the revival of Donizetti's *Linda di Chamounix*, reviewed elsewhere in this issue, seasonal revivals were given of *Lakmé* with Lily Pons as the heroine, *Pelléas et Mélisande* with Lucrezia Bori and Edward Johnson repeating their atmospheric characterizations of Maeterlinck's ill-starred lovers. The Wagner Matinee cycle continued with *Die Walküre* and *Siegfried*, both of which were heard by devoted Wagnerian audiences. Lotte Lehmann's second appearance at the opera house was made as Elisabeth in *Tannhäuser*, Maria Olszewska singing *Venus* for the first time in the same performance. Mme. Olszewska also sang her first seasonal Amneris, making a deep impression. *La Gioconda* was given for the first time this season with Rosa and Carmela Ponselle sharing honors. Leonora Corona took over the heroine's part in *Merry Mount*.

Walküre in Cycle

The Metropolitan's Ring cycle was continued on the afternoon of Feb. 22 with a performance of *Walküre*. An altogether excellent cast combined with fine orchestral playing, under the baton of Artur Bodanzky, to make the matinee a memorable one. Grete Stueckgold, singing for the first time this season with the company, interpreted the role of Sieglinde with tenderness and charm, giving both a vocally and a dramatically satisfying performance. Frida Leider, the Brünnhilde of the occasion, achieved a magnificent characterization of the role, and sang with a nobility of conception and a subtlety of nuance that moved the audience deeply. Maria Olszewska, appearing for the first time this season in the role of Fricka, gave a distinguished and majestic interpretation.

Lauritz Melchior's Siegmund was projected with fine vocal style and excellent dramatic conception. Ludwig Hofmann was a Wotan of distinguished qualities, and Emanuel List was an impressive Hunding. The Valkyries were Mmes. Manski, Wells, Besuner, Bourskaya, Falco, Doe, Vettori and Petina. Altogether it was a performance which elicited unbounded enthusiasm from a large audience. Z.

Pons Returns in First Lakmé

After a short interval of concertizing, Lily Pons returned to the company in the title rôle of *Lakmé*, which had its first hearing of the season on the evening of Feb. 22.

As usual, Miss Pons gave an appealing performance to which her slim physique and attractive personality lent much charm, and her singing of the difficult music was very fine. Gladys Swarthout assisted as Mallika, making much of the small role and singing extremely well. Giovanni Martinelli's Gerald was excellent. Others in the cast included Léon Rothier as Nilakantha, George Cehanovsky as Frédéric, the Misses Gleason, Flexer and Falco, and Messrs. Tedesco, Windheim, Altglass and Ananian. Louis Hasselmans conducted. N.

The Season's First Pelléas

Nine seasons, without a break, has *Pelléas et Mélisande* maintained its place in the repertoire of the Metropolitan, after wait-



Artur Bodanzky Won Plaudits from Capacity Audiences at the Special Matinee Wagner Cycle, Which He Conducted in Addition to Regular Performances

ing twenty-three years from the time of the Paris premiere for admission thereto. Whether the Debussy music-drama would have established itself similarly at an earlier date remains conjectural. Whether it would hold on now if Mr. Gatti-Casazza were less interested personally in what the cognoscenti regard as one of his most notable productions, is also something for surmise. Nowhere else in the world, unless it be at the place of its world premiere, the Paris Opéra-Comique, has *Pelléas* piled up the record of performances during the last decade that it has at the Metropolitan. That it has built up a devoted following is beyond question. Wisely, however, the management has realized that too frequent performance in any one season would only demonstrate that this following is still a limited one.

The season's first *Pelléas* on the evening of Feb. 23 was listened to with a concentration of attention by no means common at opera representations. There were few early departures. The performance itself possessed the familiar virtues, overshadowing in their charm and persuasiveness old questions as to some details of interpretation. The orchestral playing under Mr. Hasselmans still needs clarification. For this, increasing the weight of emphasis is no substitute. Miss Bori and Mr. Johnson continue to give the illusion of youth to roles that have been particularly fortunate for them, and Mr. Rothier's Arkel still provides the key to the humanity that lurks always within the shadows of the dream. Mr. Pinza's Golaud has deepened in spirit and is almost too well sung, in that the lyricism of some of his phrases tends to isolate them. We are by no means certain, however, that in this he is not approximating an ideal that some day will be realized for the entire opera. Certainly, the longer it abides, the more the music of this score comes to assert its rightful appeal as music, and not merely as an amazingly natural and eloquent medium for the words. Others in the cast, all familiar in their roles from past performances, were Ina Bourskaya, Ellen Dalossy and Paolo Ananian. T.

An Impressive Tannhäuser

A *Tannhäuser* embodying many vocal delights and with two artists new to us in their respective roles, was given at the matinee on Feb. 24. The performance was marked by the second New York appearance in opera of Lotte Lehmann, who was the Elisabeth, and Maria Olszewska's first appearance here as Venus. Familiar in their roles, though none the less fine, were Lauritz Melchior in the name part, and Friedrich Schorr as Wolfram.

Mme. Lehmann's personal charm was a great asset to her Elisabeth. She incor-

porated many fine points of "business" which gave the part a significance it has not invariably had on this same stage. Her joyous singing of *Dich, Teure Halle* was inspiring, and her womanly fury at the end of the act, in the passage beginning *Zurück von ihm!* was thrilling. The Prayer was also delightfully sung.

Not since Ternina does the reviewer remember having heard the music of *Venus* delivered with such tremendous significance as Mme. Olszewska brought to it. This role, which artists like Ternina and Nordica did not disdain to sing, is a more significant one the more significantly it is performed. Mme. Olszewska not only sang it superbly but gave it every atom of dramatic ponderability and statuesqueness of pose and gesture.

Mr. Melchior sang extremely well and made the title role one of some dramatic meaning as well. The *Romerzählung* was particularly good. Mr. Schorr's Evening Star was fine as always. Ludwig Hofmann was an unimpressive Landgraf, and Arnold Gabor a futile Biterolf. Editha Fleischer, Messrs. Clemens, Paltrinieri and Wolfe completed the cast. Artur Bodanzky conducted intently and, save for the galloping tempo of the March, with happy results. H.

L'Africana Repeated

The season's third performance of *L'Africana* was given before a large audience on the evening of Feb. 24. Elisabeth Rethberg sang with impressive brilliance the role of Selika; Giovanni Martinelli was an imposing Vasco da Gama; Queena Mario drew plaudits as Inez; Armando Borgioli as Neluski, Ezio Pinza as the Inquisitor and the Brahmin, with Miss Wakefield and Messrs. Lazzari, D'Angelo, Bada, Cehanovsky and Altglass in the lesser parts, completed a cast of uniform excellence. Tullio Serafin conducted. Z.

Sunday Night Concert

An all-request program, the second half of which was of Favorite Songs of Yesterday and Today, was given on the evening of Feb. 25. The orchestra, under Wilfred Pelletier, began the program with the Overture to *Mireille*. Singers heard in the first part included Helen Gleason and Queena Mario, sopranos; Doris Doe, contralto; Richard Crooks and Edward Johnson, tenors; Lawrence Tibbett, baritone, and Arthur Anderson, bass.

In the second half, the songs were given by the American Ensemble of the company, accompanied by a chamber orchestra. Those taking part were the Misses Gleason, Mario, Doe, Swarthout, the Messrs. Crooks, Johnson, Tibbett and Anderson. Rose Bampton and Lillian Clark were heard in place of Leonora Corona, who was indisposed. N.

Meistersinger and Another Eva

The Metropolitan began the tenth of its fourteen weeks of the current season on the evening of Feb. 26 with the sumptuous sonorities and eye-filling pageantry of *Die Meistersinger*, conducted, as is the invari-



Edward Johnson as Pelléas Recreated Once More the Fourth-Dimensional Character of the Maeterlinck-Debussy Work

able rule in these times, by Artur Bodanzky. The performance was one of spirit, with the tempi, save for an occasional dragging exception like that of the Prelude to the first scene of the last act, prevailing fast. There was another change in the role of Eva, assumed this time by Editha Fleischer, whose singing and embodiment of the part had something of personality as well as sound German routine. This Eva was blessed with a Pogner-father capable of making the *Anrede* both musical and Pognerian. Mr. List's delineation of the goldsmith was one of the most satisfying of recent years.

The Sachs of Ludwig Hofmann was more imposing physically and vocally than it was mellow or benignant in characterization. It had little suggestion of humor and missed the essential of mellow humanity. Otherwise, there were the expert and amusing Beckmesser of Gustav Schützendorf, verging at times on caricature; the good-looking and vocally acceptable Walther of Max Lorenz; and the competent Magdalena and David of Henriette Wakefield and Hans Clemens, respectively. The Kothner of Arnold Gabor remains a feeble substitute for the part as it can be found presented in even a provincial German opera house. George Cehanovsky was the Night Watchman. T.

Leonora Corona Sings in Merry Mount

Having been previously heard in the Philadelphia production of the Hanson-Stokes *Merry Mount*, Leonora Corona was selected for the part of Lady Marigold Sandys, the role which she created in the concert performance at the Ann Arbor Festival, at the opera's third New York showing on the evening of Feb. 28. It was gratifying to see and hear the American soprano in this American opera, and she fully justified the wise decision to give her this chance. In appearance, she was the charming, blithe and gay Cavalier

(Continued on page 31)

DORIS DOE

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PHILADELPHIA MEN ARE LED BY ITURBI

Guest Conductor Warmly Greeted
on First Appearance With
Orchestra

PHILADELPHIA, March 5.—José Iturbi made an unexpected and sensationally successful appearance as guest conductor of the Philadelphia Orchestra concerts of March 2 and 3 in the Academy of Music. The program:

Eine Kleine Nachtmusik Mozart
Symphony No. 3, in E Flat (Rheinish) Schumann
La Mer Debussy
Intermezzo from Goyescas Granados
Three Dances, from The Three-Cornered Hat de Falla

Seldom has a guest conductor here received so flattering a reception on his first appearance, protracted applause being translated into numerous recalls at the notoriously cool Friday afternoon and Saturday evening concerts. Mr. Iturbi changed Mr. Stokowski's seating to the traditional order, bringing all the violins to the front, a change that seemed to fit in peculiarly well with the tonal needs of the Mozart and the Schumann, the first very delicately read and the second, especially the so-called Cathedral movement, with clarifying sensitivity.

Mr. Iturbi proved equally apt in the more modern measures of the exotically colored three symphonic sketches of Debussy, the Iberian lilt and snap of the de Falla dances and the slight but charming Granados intermezzo.

Dobrowen Says Farewell

Issay Dobrowen's final fortnight as guest conductor showed his skill as program-maker in two well-made lists, which revived several once-familiar works, omitted in recent Stokowskian years. On Feb. 16 and 17 Mr. Dobrowen played the following works:

Overture to The Bartered Bride Smetana
Symphony No. 4, in A (Italian) Mendelssohn
Nocturnes: Nuages; Fêtes Debussy
Death and Transfiguration Strauss

Of these, the brisk reading of the Smetana Overture and a very individualized version of the Strauss were the most heartily applauded. The Mendelssohn Symphony, played in commemoration of the 100th anniversary of its completion—March 13, 1833, seemed in its content and contours a bit out-moded.

A Grieg novelty (in this city) graced

Prominent Among Chicago's Managers



Moulin

Arthur L. Wisner

CHICAGO, March 5.—Exercising a marked influence in the musical affairs of this city, the Chicago office of Columbia Concerts Corporation is this season continuing the managerial work which results in the local engagements of many artists of renown. J. McClure Bellows is manager of this office. The

the program of Feb. 23, 24 and 26, which was as follows:

Overture, Roman Carnival Berlioz
Symphonic Dances, Op. 64; Allegretto Gracioso; Antante—Allegro Molto e Risoluto (Nos. 2 and 4 of the Set) Grieg
Symphony No. 6, in B Minor (Pathétique), Tchaikovsky

Here it was the Symphony which received individual treatment, though the interpretation was valid and intensely Slavic in quality and made a deep impression. The Grieg Dances, strongly nationalistic in feeling, and full of charm, had a reading commensurate with their agreeable quality and formed a pleasing contrast to the ensuing Tchaikowskian sombreness. At the end of each concert Mr. Dobrowen received a farewell ovation.

Simfonieta Ends Season

The Philadelphia Chamber String Simfonieta ended its season with its third concert under the baton of Fabien Sevitzky, founder, in the Bellevue ballroom on Feb. 28. Bruckner's Quintet in F was repeated by request from last season in its string orchestra version, which adds a contrabass part to the original five and divides the harmony among eighteen instruments. The effect is a loss of the original chamber music quality and the creation of a symphonic impression, but lacking real orchestral massiveness. It seemed a rather hybrid work, but was beautifully performed.

Maria Koussevitzky, soprano, well known here in opera and concert, brought her usual talents of interpretation to Four Old Spanish Songs harmonized by Nin and with a string background by Mr. Sevitzky. A Grieg group, also in string arrangement, included the two Elegiac Melodies and Anitra's Dance from Peer Gynt, and had highly effective treatment from the conductor and his organization. In fact, the Simfonieta played throughout with rare felicities of ensemble, giving one of the best performances of its career. As encores, there were two charming works, a Grétry Pantomime and Polka, the combined efforts of Sokoloff, Glazounoff and Liadoff, written for one of the famous Friday Afternoons of the



J. McClure Bellows

manager of the Chicago office of Community Concert Service of the Columbia Broadcasting System is Arthur L. Wisner. Together they are active in promoting many events of significant value, and have been instrumental in promoting the growth of a general appreciation of good music.

Moscow group of composers.

The Italian-American Symphony, which Guglielmo Sabatini conducts, appeared on Feb. 25 in Fleischer Auditorium, playing Otto Mueller's Overture, La Chasse; the Sevilla Suite of Turina; La Sagra dei Morti by Santoliquido, and Tchaikovsky's 1812 Overture. Antonio Zungolo was violin soloist, heard in Lalo's Symphonie Espagnole. The group continues to show marked progress, the familiar Lalo and Tchaikovsky works being tests. In the former, Mr. Zungolo revealed a sufficient technique and apt musicianship. La Chasse, heard here for the first time, though Eugene Goossens had given it last season in Cincinnati, is a well-orchestrated work, dealing with appropriate and interesting melodies, by a former first violinist of the Philadelphia Orchestra. The Santoliquido elegy for Italian war dead and the Turina Suite both created favorable impressions.

W. R. MURPHY

BACH FESTIVAL LISTS

Christmas Oratorio and B Minor Mass
to Be Sung Under Carey

BETHLEHEM, PA., March 5. — The Christmas Oratorio is to be sung on May 11, and the Mass in B Minor on May 12, at the Bach Festival in Packer Memorial Church, Lehigh University, under the conductorship of Bruce Carey. The Bethlehem Bach Choir numbers 275 voices. An orchestra and the Moravian Trombone Choir are also to take part.

The Christmas Oratorio will be given at 4 and 8 o'clock. The Mass will be sung at 1:30 and for the twenty-seventh time here in its entire form.

The following soloists have been engaged: Ethyl Hayden, soprano; Rose Hampton, contralto; Dan Gridley, tenor; Julius Huehn, bass. Miss Hayden and Mr. Huehn will appear at the Festival for the first time.

Book on the Music Critic's Profession
Written by Oscar Thompson

Practical Musical Criticism, a book dealing with the everyday practice of the profession, has been issued by Witmark Educational Publications, New York. It is by Oscar Thompson, associate editor of MUSICAL AMERICA, for six seasons critic of the New York Evening Post and organizer and instructor of the first class in music criticism at the Curtis Institute in Philadelphia. The volume aims to be a working handbook for journalists and others engaged in criticism, as well as a source of practical information for musicians and students interested in the subject. It discusses the field and its opportunities, qualifications for criticism, how critics are chosen, the critic's responsibilities, his relation to artists and to American music, among other subjects, and presents an approach to a method for those essaying to pass judgments on new music and on performances in the varying branches of music.

Galli-Curci Concludes Tour of Great
Britain

A cablegram received by Evans and Salter from Harold Holt, London manager, reads as follows: "Galli-Curci just terminated triumphant tour throughout Great Britain. Created record by completing all dates booked, and delighted vast audiences throughout the country."

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Individual Teaching Is the Best In the Judgment of Egon Petri

Celebrated Pianist to Give Instruction in America for the First Time When He Holds Classes in April at Malkin Conservatory — Concert Appearances and Radio Broadcasts Filled His Time in Season Which Began Last Autumn

TEACHING, in the opinion of Egon Petri, should be individual. "I do not believe," he says, "that anything will ever take the place of personal instruction at the piano. Pupils have urged me to write a book for a Petrified world, as it were. But I much prefer teaching personally. And I think I accomplish more. I am able to point out individual faults and suggest methods of overcoming them."

The statement is especially interesting in view of the fact that the renowned pianist, who sailed from America on Feb. 10 to make concert appearances in England, will return to this country in time to begin a twelve-weeks' course at the Malkin Conservatory in New York and Boston beginning April 2. These classes will be Mr. Petri's first teaching work in either city, though he has conducted classes in London, Liverpool, Cracow and Zopokane.

Teaching, he points out, is completely

in the tradition of his family. His father, Henri Petri, was a successful teacher as well as a noted violinist. His mother was his first teacher, and his sister is now teaching and singing in Dresden.

The season which Mr. Petri recently concluded in the United States under the direction of S. Hurok began in October and continued with concerts over a wide territory. New York, Chicago, Boston, Baltimore, St. Paul, Kansas City and other important centres were visited in the course of a schedule which filled the artist's date-book.

He was also featured as soloist in a series of symphony programs by the NBC Symphony, conducted by Frank Black. The series began on Oct. 22 and included ten consecutive concerts, during which Mr. Petri played the following works: Mozart's Concerto in E Flat and Chopin's in E Minor, the Schumann Concerto, the Schubert-Liszt Wanderer Fantasy, the Bach-Busoni Concerto in D Minor, Franck's Variations Symphoniques, Tchaikovsky's Concerto in B Flat Minor, Beethoven's Emperor Concerto and Liszt's in E Flat.

During this time Mr. Petri was on tour, returning to New York every week for the broadcasts, in some cases just in time to hold a rehearsal immediately before going on the air. Public reaction to the series, as exemplified in "fan"



Egon Petri is Shortly Returning to America to Hold Classes at the Malkin Conservatory

mail, was proof of attentive and widely-placed audiences.

Another picturesque engagement of the year was Mr. Petri's participation in the opening of the new NBC studios in Radio City, when he was featured as soloist with an orchestra of 400 players, the conductors being Walter Damrosch, Artur Bodanzky, Fritz Reiner and Mr. Black.

Next season Mr. Petri's duties in America will demand his attention from October until June.

BALTIMORE ENJOYS MUSIC BY SIEMONN

Conductor of Symphony Presents His New Tone Poem—Guests Are Hailed

BALTIMORE, March 5.—A new manuscript by George Siemonn, conductor of the Baltimore Symphony, had its initial reading at the orchestra's concert in the Lyric Theatre on Feb. 25. This work, a symphonic poem, Aspirations, is skillfully orchestrated, with surging rhythms and effects of color that are deftly handled. It was received with deep attention, and the applause given the composer-conductor was well warranted.

Albert Spalding, soloist, presented the Violin Concerto of Mendelssohn and in reading it disclosed his authoritative style and technical command. The orchestra further claimed approval with a brilliant rendition of the Tchaikovsky Romeo and Juliet and a genial interpretation of Haydn's Symphony No. 88.

The Maganini Chamber Symphony, conducted by Quinto Maganini, gave a highly interesting program at New-comer Hall on Feb. 25, this concert being one of the series sponsored by the Maryland School for the Blind. The program included an ancient Greek melody, classics and early American compositions by Stephen Foster, Bill Billings and Gottschalk. The Habanera, from Mr. Maganini's pen, pleased the audience.

Virgil Fox, organist, who graduated from the Peabody Conservatory several seasons ago and has since concertized extensively in France and England, made his first local professional appearance at the sixteenth Peabody recital on Feb. 23, his associates being George Wargo, viola player, and Howard Thatcher, pianist, faculty members. Mr. Fox's playing is colorful, imaginative and always musical. Mr. Wargo and Mr. Thatcher gave Brahms's Sonata in F Minor, and Mr. Wargo was heard in works by Vitali and Bach.

Myra Hess's piano recital in Cadoa Hall on Feb. 21 was a special event arranged by the Bach Club, Willem Wirtz, president. In Bach's Italian Concerto and the F Minor Sonata of Brahms Miss Hess gave a fine demonstration of musicianship. FRANZ C. BORNSCHEIN

ATTRACTIVE MUSIC GIVEN IN BROOKLYN

Metropolitan Opera and Varied Programs Attended by Big Audiences

BROOKLYN, March 5.—The combination of La Traviata and Lucrezia Bori has come to be an annual stellar event in Brooklyn's opera season. Thus, the performance of Verdi's melodious opus by the Metropolitan Opera forces at the Academy of Music on Feb. 20, attracted a large and happy audience. The evening was further signalized by the appearance of Frederick Jagel as Alfredo, and of Lawrence Tibbett as Germont. Others of the cast were Elda Vettori, Philine Falco, Giordano Paltrinieri, Alfredo Gandolfi, George Cehanovsky and James Wolfe. The ballet divertissement featured Rita De Leporte, Giuseppe Bonfiglio and Mildred Schneider. Tullio Serafin conducted. The occasion, as a whole, was memorable.

From the Olden Days

Music of olden ages played on instruments now somewhat obsolete, charmed The Enjoyment of Music audience at the Academy on Feb. 18. Participating in the presentation, with historical comments by Olin Downes, were the Renaissance Quintet and Jessica Dragonette, soprano. The personnel of the quintet is composed of Jacques Malkin,

Hans Barth, Edwin Bachman, Otto von Koppenhagen and Abram Borodkin, respectively playing the viole d'amour, harpsichord, quinton, viole de gambe and basse de viole.

The Boston Symphony, Dr. Serge Koussevitzky conducting, played at Mr. Downes's eleventh Enjoyment of Music program on Feb. 28. Works discussed and heard were Thomas Tallis's Fantasia for strings, Stravinsky's Petrouchka Suite and Sibelius's Second Symphony. The contrast of this music, its superior renditions and Mr. Downes's interesting discourse, held a capacity audience spellbound. Guy Maier and Lee Pattison were assisting artists on Feb. 25, in music for two pianos. They were greeted by a large and exceptionally cordial audience.

Paris Quintet Heard

The Paris Instrumental Quintet appeared in the Academy lecture room on Feb. 26, in compositions by Scarlatti, Couperin, Handel and Mozart. The ensemble is composed of René Le Roy, flutist; Pierre Jamet, harpist; René Bas, violinist; Pierre Grout, viola player, and Roger Boulmé, cellist.

The Byzantine Choir, led by Christos Vrionides, sang at the Brooklyn Museum on Feb. 27, at the feature attraction of the season's concluding McDermott musicale. FELIX DEVO

Nelson Eddy Hailed in Pawtucket

PAWTUCKET, R. I., March 5.—The Pawtucket Civic Music Association sponsored a concert by Nelson Eddy, baritone, in the Elks' Auditorium recently. A remarkably satisfying program was provided for an audience which claimed the artist as a former resident. Mr. Eddy sang the air, Good Fellows, Be Merry, from Bach's Peasant Cantata; Largo al Factotum from The Barber of Seville; and songs by Wolf, Schumann, Jensen, Strauss, Bantock, Russell and Keel. Theodore Paxson was the accompanist and played solos by Liszt and Mendelssohn. A. R. C.

Copley Club Singers Presented in Boston Concert

BOSTON, March 5.—The Copley Club Singers and Entertainers, under the direction of Pauline Hammond Clark, presented a program in the Lecture Hall of the Boston Public Library on Feb. 1. Soloists included Mabelle Trask, Suzanne B. Hector, Russell Vaughan, Gerard Bruce Ladd and Elizabeth Nichols Cary. Manola E. Simpson was the accompanist.

Doris Doe Heard in Palm Beach and Washington

Doris Doe, contralto of the Metropolitan Opera, appeared in a concert at the Everglades Club in Palm Beach recently. This was the first time that Miss Doe had sung in Palm Beach, where she lived as a school girl, since she joined the Metropolitan. On Feb. 23 Miss Doe sang at the Congressional Club in Washington.

A Correction

In the page advertisement of Fabien Sevitzy in the issue of Feb. 10, the press notice from the Boston Herald, reading "Conductor of the very rare gifts" should have read "Conductor of rare gifts."

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PROVIDENCE FORCES GIVE NOVEL WORKS

**Leps Presents Music by Barbour
On Program of Symphony
Orchestra**

PROVIDENCE, March 5.—The first performance of three pieces from the Chamounix Suite by Florence Newell Barbour, richly orchestrated by Wassili Leps, was a feature of the concert given by the Providence Symphony under Mr. Leps's baton in the Metropolitan Theatre on Feb. 20. The pieces were Spring Approaches the Valley, Moonlight's Haunting Spell and Morning Hymn (Sunrise on Mont Blanc). The composer was present to acknowledge the applause.

The program, given with Kay Miller, harpist, and Samuel Gardner, violinist, assisting, included the overtures to The Bartered Bride and Oberon, Bruch's Violin Concerto in G Minor, Widor's Chorale and Variations for harp and orchestra, a Largo and Allegro for strings by Handel and Ippolitoff-Ivanoff's Caucasian Sketches.

The University Glee Club, conducted by Berrick Schloss and assisted by Louise Bernhardt, contralto, gave its second program on Feb. 16. On the program were The Lord Is a Man of War from Handel's Israel in Egypt, the Pilgrims' Chorus from Tannhäuser, A. Walter Kramer's To the Sea, The Night Wind by Roland Farley, Autumn Sunset in the Canyon by Elinor Remick Warren, Scherer's arrangement of Wagner's Träume, Charles's The Green-eyed Dragon and works by Moussorgsky and Bononcini.

Miss Bernhardt sang Che Faro from Gluck's Orfeo, three Small Songs by Isabelle Harris with the composer at the piano, Little Grass by Ebell, La Forge's Hills and songs by Schubert, Brahms, Glière and Ebell. Earl P. Perkins was accompanist for the club, and Edna Wellington-Smith for Miss Bernhardt.

Recitalists Make Appearances

Arthur B. Hitchcock, of the department of music in Brown University, gave a piano recital in Alumnae Hall on Feb. 21. His impressive program included the Bach-Liszt Prelude and Fugue in A Minor; Mendelssohn's Va-

Contributors to Music in Kalamazoo



Members of the Symphony Ensemble in Kalamazoo. From the Left: David Pratt, Hendryk Buytendorp, Harold Smith, Harry B. Parker, Esther Rasmussen and Vincent Fanelli

KALAMAZOO, MICH., March 5. — The Symphony Ensemble, a subsidiary group of the Kalamazoo Symphony Orchestra, has established itself as a unit of sterling worth. The membership is made up of Esther Rasmussen and Harold Smith, violinists; David Pratt, cellist; Harry B. Parker, flutist; Vincent Fanelli, harpist, and Hendryk

riations Sérieuses; the Minuet from Bizet's L'Arlésienne Suite, No. 1, in Rachmaninoff's arrangement; and works by Beethoven, Chopin, Debussy and Ravel. The audience was large and enthusiastic.

Lewis Emery, baritone, and Stuart Ross, pianist and accompanist, gave a recital in Sayles Hall, Brown University, on Feb. 15. Works on the program were by Respighi, Wolf-Ferrari, Cimarosa, Strauss, Weingartner, Trunk, Rabey, Chausson, Scott, Carpenter, Bridge, Brahms and Lecuona. The concert was under the joint auspices of the Leisure Time Activities, Inc., and the Federal Hill House School of Music.

The Trio Instrumental de Paris provided the members' night program for the Plantations Club on Feb. 20.

ARLAN R. COOLIDGE

Buytendorp, who plays the contrabass and is also the leader of the Junior Symphony. These artists, actuated by marked sincerity of purpose and having each a technical equipment which makes performances smooth and finished, play together with a unity, a fullness of tone and an expressiveness which are productive of happy results.

UNIQUE CONCERTS GIVEN

Daytona Beach Listens to Recitals of Special Interest

DAYTONA BEACH, FLA., March 5.—Jerry L. Johnson, manager and director of musical activities at the Auditorium, presented Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, in the first concert of the Artist Series on Jan. 16. The artists were enthusiastically received in a unique program of ensemble and solo items which included works by Leclair, Guion, d'Hervelois, Ernest Britt, Glazounoff, Salzedo, Bach, Gluck and Debussy.

Serge Borowsky, Russian baritone, gave a well-interpreted program of songs by Diaz, Lemaire, Leoncavallo, Dunn, Spross, La Forge, Gretchaninoff and Moussorgsky on Jan. 19. William Meyer accompanied.

On Jan. 26 Marguerite Porter, supervisor of music, presented and directed the glee clubs of the Mainland High School in an excellent performance of the operetta The Lass of Limerick Town. The School Orchestra, under the direction of W. Clifford Fraine, played during the intermissions.

Lois Davidson, soprano, made a successful appearance at the second concert of the Artist Series in the Auditorium on Feb. 8. Her delightful program consisted of French, Gypsy, German, Chinese, Russian and American songs, sung in costume. Alice Huebner accompanied.

On Feb. 15, Marion Talley gave the third concert of the Artist Series before a large and appreciative audience.

D. T.

Eddy Brown and Clarence Adler Play Sonatas

Eddy Brown, violinist, and Clarence Adler, pianist, were the soloists at a concert given under the auspices of the Roerich Chamber Music Society at the Roerich Museum on Feb. 25. Sonatas by Beethoven comprised the program. Brief annotations relative to the music were given by Marc Blitzstein. The concert was the second in a series which is to cover the complete sonata literature for violin and piano of Beethoven and Brahms.

GANZ PLAYS DOUBLE ROLE IN PROGRAMS

**Conducts Omaha Orchestra and
Appears as Pianist in
Concerto**

OMAHA, NEB., March 5.—The Civic Orchestra Society of Omaha presented the Omaha Symphony on Feb. 15 in its final concert of the season. Rudolph Ganz brilliantly filled the dual role of conductor and piano soloist; and it is hard to say in which he rose to the greater height — Tchaikovsky's Fifth Symphony or the C Major Concerto of Beethoven. The five Russian Dances of Tcherpnin were a novelty.

A concert for school children was given in the City Auditorium the next afternoon, when compositions ranging from the Overture to William Tell to Mr. Ganz's Animal Pictures were given. Mr. Ganz appeared as soloist. The Omaha Council of the Parent-Teachers Association has collaborated in presenting these children's concerts.

Making its first bow in Omaha, the Paris Instrumental Quintet, presented by the Tuesday Musical Club, made a deep impression. The beautiful surroundings of the Joslyn Memorial precisely suited the exquisite and unusual music played by René Le Roy, Pierre Jamet, René Bas, Pierre Grout and Roger Boulmé.

Concert Given by Club

The Society of Liberal Arts offered a concert by the Monday Musical Club on Feb. 16. The program enlisted the services of Mary Fitzsimmons Massie, Bertha Coffey Assman, Flora Sears Nelson, Olga Soensen Fuss, Winifred Traynor Flanagan, Nell Taylor Rush-ton, Emily Davis, Flora Shukert Summers, Louise Schnauber Davis, Gertrude Thiem Miller, Mabel Clay Burnite, Hazel True Chaloupka and Enid Lindborg.

The Society of Opera in English gave Lohengrin at the seventh program in its series of opera reviews. The program was under the direction of Thea Moeller-Herms. A large, well-trained ensemble was heard in the choruses; and the principals included Margaret Arthur, soprano; Robert Herring, tenor; and Walter Yuenger, bass.

Free Sunday concerts at Joslyn Memorial on recent dates have given opportunity to hear Martin Bush, and Louise Shaddock Zabriskie, organists; George Kent Dentel, baritone; Luella Anderson, violinist; and the Symphony Orchestra of the University of Nebraska School of Music, Carl Steckelberg, conductor.

EDITH LOUISE WAGONER

Omaha Club Gives Program of Winter Music

OMAHA, NEB., March 5.—A program entitled Winter Music was given on Jan. 24 by the Omaha College Club under the supervision of Mrs. H. Q. Morton. Among others taking part were Mrs. Elton Combs, Mrs. F. Richard Miller, Mrs. J. G. Oldham and Mrs. Robert Anderson.

E. L. W.

Helen Norfleet Lectures at Orange Woman's Club

ORANGE, N. J., March 5.—Helen Norfleet, pianist, gave the second of her series of lectures before the Woman's Club on Jan. 30. Her subject was The Period of French Opera in New Orleans. Emma Roberts, contralto, sang My Heart at Thy Sweet Voice from Samson and Delilah, and other arias.

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BROADCASTING NEWS

FOLK MUSIC LISTS
ARE BEGUN BY NBCIndigenous American Music Heard
When Series Is Opened by Mrs.
Roosevelt — Programs Have
Comprehensive Range

A series of seven programs devoted to American folk music was begun by NBC over a national and international hook-up on Feb. 21, the initial event being inaugurated by Mrs. Franklin D. Roosevelt, who spoke from the White House. These programs, which continue on Wednesday afternoons at 4.45, are under the personal supervision of John Powell, pianist and composer.

The initial list, played by the NBC Symphony under Frank Black, consisted of two works by Mr. Powell, Snow Bird on the Ash Bank and Green Willow; Hobby on the Green by Hilton Ruffy, and Guion's The Arkansas Traveler. Compositions by Annabel Morris Buchanan and other Americans are scheduled for the series.

Upon hearing the first of the folk program series, Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, wired the National Broadcasting Company as follows:

"Today's special folk music program under the direction of John Powell was greatly enjoyed. The National Federation of Music Clubs membership of four hundred thousand is grateful to you and to Mr. Powell for this splendid opportunity given to radio listeners to hear the traditional inspirational folk tunes and John Powell's illuminating explanation concerning them. We commend you for this worthy contribution to the development of music in America."

Fiddlers and ballad singers of the South are taking part in subsequent programs. The series has aroused great interest throughout the country.

Library of Congress Chamber Music to
Be Heard Over CBS

Nine chamber music programs, under the auspices of the Library of Congress, will be heard on Monday afternoons, beginning March 12, over the Columbia network. Made possible through the Elizabeth Sprague Coolidge Foundation, these recitals are memorable features of artistic life in Washington. The first program, to be given by the London String Quartet, will contain Beethoven's Quartet, Op. 59, No. 2, and the Andante con moto from The Pixy Ring by H. Waldo Warner, a former member of the group.

Succeeding performances will be as follows: March 12, London String Quartet; March 19, Georges Barrère, Carlos Salzedo and Horace Britt; March 26, Gordon String Quartet; April 2, Dessoff Choirs; April 9, Musical Art Quartet; April 16, Kroll, Prinz and Sheridan; April 23, Jacques Gordon and Harold Bauer; April 30, New York String Quartet; May 7, Maganini Chamber Symphony.

Gladys Swarthout to Head Cast in New
Musical Comedy Series

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, will head the cast of a new musical comedy series to

be opened with The Vagabond King over a WJZ network on Tuesday, April 3 at 10 p. m., by the Palmolive Beauty Box Theatre. Nathaniel Shilkret will conduct, and William A. Bacher will supervise the productions. Among those to take part will be Theodore Webb, baritone; Franck McIntyre, of the former team of McIntyre and Heath; John Barclay, baritone; Peggy Allenby, Leona Hogarth, Georgia Backus, Minerva Pious and the Palmolive Chorus.

Subsequent productions will bring special radio versions of Aileen, The Rogue Song, The Student Prince, Robin Hood, Princess Floria and other popular works.

TWO CADILLAC HOURS

Rethberg and Martinelli Sing—Gabrilowitsch and Harrison Conduct

The parade of Cadillac Hours continued with a concert by Ossip Gabrilowitsch and Elisabeth Rethberg on Feb. 25. Mr. Gabrilowitsch led the orchestra in a conservative and well-played program including the Overture to Weber's Oberon, the first movement of Schubert's Unfinished Symphony and the last of Brahms's C Minor. The Metropolitan soprano's beautiful voice was heard in an aria from Aida, songs by Richard Strauss and Tchaikovsky, and in the Liebestod from Tristan und Isolde.

The concert of March 4 had Giovanni Martinelli as soloist and Guy Fraser Harrison as conductor. The tenor sang three arias from operas in which he has starred at the Metropolitan Opera—Aida, La Bohème and Pagliacci—his ringing voice investing each with drama and glamor for the radio audience. Mr. Harrison's contributions were the Overture to Mozart's Marriage of Figaro, the Waltz from Tchaikovsky's Nutcracker Suite, Saint-Saëns's Danse Macabre, Berlioz's Rakoczy March and the first movement of Dvorak's New World Symphony.

George B. Storer Elected President of
Federal Broadcasting Corporation

George B. Storer of Detroit is elected president of the Federal Broadcasting Corporation, it is announced by former Governor Alfred E. Smith, chairman of the board. As chief executive, Mr. Storer will have the direction of WMCA, New York. John T. Adams has been elected vice-president of the company and will continue in an executive capacity.

In addition to Mr. Smith, Allan A. Ryan, Jr., John Hay Whitney and Mr. Storer, the following are directors of the corporation: Howard G. Cushing, Walter S. Mack, Jr., A. Newbold Morris, John T. Adams, Robert H. Thayer, Talbot O. Freeman, Paul H. Nitze, James K. Norris, and Bethuel M. Webster, Jr.

Minneapolis Symphony Inaugurates
New Weekly Series

The Minneapolis Symphony, under the baton of Eugene Ormandy, began a series of weekly concerts over WABC and a coast-to-coast Columbia network, on March 6. Originating in Minneapolis, the broadcasts will be relayed to the Columbia network each Tuesday from 9.30 to 10 through the facilities of WCCO and under the sponsorship of the General Household Utilities Company.

MILWAUKEE FLOCKS TO WAGNER PROGRAM

Chicago Symphony With Halstead
as Soloist Attracts Large
Audience

MILWAUKEE, March 5.—The appearance of Margaret Halstead, soprano of the Metropolitan Opera, as soloist with the Chicago Symphony in the Pabst Theatre on Feb. 19, was signalized by the largest attendance of the season for the orchestral series, the house being packed to the last seat by a brilliant and widely representative audience. Frederick Stock conducted.

The occasion was the orchestra's Wagner program. All the operas of The Ring were represented, in addition to Tannhäuser and Tristan und Isolde. Miss Halstead sang three excerpts marking the heights of the composer's inspiration.

She had an effective success and won her audience, which accorded her interpretations warmest applause, giving her fifteen recalls. Especially able was Miss Halstead's version of the Immolation Scene from Götterdämmerung. Her voice has a most sympathetic quality, and her singing was very persuasive in expression and musically admirable indeed.

Mr. Stock's readings were inspiring and the orchestra was in fine fettle.



Margaret Halstead Won a Signal Success as Soloist With the Chicago Symphony in Milwaukee

All in all, the evening proved one of the highlights of the season here thus far, and the gifted soprano made many new friends. R. S. MCCARTHY

Boston Symphony to Be Heard in New
Schedule

A new schedule, which began on March 9, will bring the weekly concerts of the Boston Symphony on Friday afternoons from 2:30 to 4 over a WJZ network, instead of Saturday evenings over another NBC network as in the past.

This change has been made because it was felt that music lovers would prefer to hear the entire program played each week rather than an abbreviated broadcast on Saturday evenings, made necessary by demands for air time.

McCormack to Follow Broadcasts with
African Tour

When John McCormack completes his present series of Vince broadcasts, heard on Wednesday evenings over a WJZ network, he will sail for South Africa on March 16 to make his first tour of that country, which is the only continent he has not yet visited. John Charles Thomas, baritone, will succeed Mr. McCormack in these broadcasts.

Pillois Speaks on Gabriel Fauré

Jacques Pillois, French composer, spoke on Gabriel Fauré over NBC-WEAF on March 1, being introduced by Jean Paul Freyss, of the New School of Social Research. Works performed were the Violin Sonata in A and Elegie for 'cello by Fauré, and Mr. Pillois's Chanson Triste for 'cello and piano and Serenade Espagnole for piano and violin. Mr. Pillois spoke in French, his remarks being translated into English by Dan Russell, announcer.

SHORT WAVES

Yehudi Menuhin was soloist at the Philadelphia Orchestra broadcast concert on March 9, playing the Beethoven Concerto—a Columbia network.

Mary Craig was heard in soprano songs by fans who tuned in to The Solo Spot over WJZ on March 9.

Felix Salmond, 'cellist, Violet Kemble Cooper, actress, and Victor Wittgenstein, pianist, continue their series over WJZ through this month. Every Friday, 10.30 p. m.

The Stradivarius Quartet, organized by Gerald Warburg, had its WOR premiere on March 4, and continues weekly broadcasts.

On March 11, over WEA, at 10.30 p. m., the guest soloist of the Hinds program will be John Charles Thomas, American baritone of the Metropolitan Opera.

Martha Attwood, soprano, will be Philip James's guest soloist on the Little Symphony program of March 15 over WOR. John Corigliano, violinist, was soloist on Feb. 27, playing the Goldmark Concerto in A Minor.

Toscha Seidel played violin solos in the Columbia "Big Show" on March 5. . . . Three college choirs will be heard on NBC networks soon—the Manhattan College Glee Club on March 15, WEA at 4.15 p. m.; the Ithaca College Choir on March 16, WJZ at 6.15 p. m.; the Amherst Glee Club on March 17, WEA at 1 p. m.

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Mahler: Musical Biographer of a Generation

(Continued from page 7)

nently fix their reactions to the life about them.

It is for this reason that art forms change. Democratic humanitarianism is as integral a part of Beethoven's music as is Lutheran mysticism of Bach's. To dismiss the work of one as dominantly homophonic and that of the other as dominantly contrapuntal—to speak of the music of either in terms of "pure form"—is to consider an outer shell without perceiving the organism which produced it and which gives it meaning. Mahler, whether or not he can be considered in other ways the equal of Bach or Beethoven, was like them in one respect: he felt the spirit of his time more deeply than most of his contemporaries.

Structure and Symbolism

Thus, to discuss the Mahler symphonies from a purely structural point of view is to consider only a small part of their real significance. While certain technical aspects of his work are exceedingly interesting, the meaning of the work as a whole is something that rests only indirectly on its technical characteristics. The externals of his writing—construction, harmony, thematic treatment and so on, are in his idiom, mere symbols expressing an emotional significance which disappears the moment one subjects them to technical analysis. One of the commonest mistakes of the listener who is unfamiliar with the Mahler idiom, is to seize upon easily grasped structural externals and, finding no explicit meaning in them, to conclude that the work as a whole is meaningless.

In listening to Mahler's music it is necessary to accept his symbolism—and this symbolism is an individual one far removed from the familiar symbolism of Beethoven and Brahms. It is as if Mahler had created a new musical language in which the words are familiar even to the point of homeliness, but in which the meanings that these words convey in combination, the associations that they arouse in the mind of the listener, are of an entirely novel sort.

Are the Mahler symphonies program music then? The expression "program music" is a much abused one. The Mahler symphonies are almost never

purely descriptive as are many of the works of Strauss, Berlioz or Liszt. Mahler has never attempted to express in music what ordinarily belongs to the province of words or pictures. His is not a music of literary ideas. But, if



As Enrico Caruso Saw Mahler; a Cartoon Drawn by the Tenor While Mahler Was in New York

a type of music, which possesses a definite emotional content for which form and technique are a mere vehicle, is program music—then Mahler's entire style is a programmatic one. For its significance lies much more in the imaginative associations which it calls up in the listener's mind than in any purely formal characteristics.

The discrepancy between the external elements of Mahler's style and the inner emotional meanings which they symbolize, is a cause of no little of the misunderstanding which has been so prevalent in regard to his work. Thus, on the surface, his music would seem to lay itself open to several accusations that have been frequently brought against it: first, that it is banal; second,

that it is plagiaristic; third, that it is technically awkward; fourth, that it is often deliberately ugly. There is a certain truth behind all these accusations, but they are all aimed at matters that are more or less irrelevant to the real significance of the music.

Mahler's "banalities" are not the fruit of a lack of powers of self-criticism on his part, as is often naively supposed. They are on the contrary deliberately cultivated. No one, who considered for a moment the character of the man, his musical knowledge, his super-sensitive-ness as an interpretative artist, could possibly entertain for a moment the notion that he believed the barrel-organ tunes that he occasionally introduces into his works to be in themselves profound musical utterances. It does not take even a musical student of ordinary perceptions to recognize their glaring vulgarity as melodies. But that is not the point. Vulgarity is a question of association. A thing may be vulgar in one setting and beautiful in another. Manet was not a vulgar painter because he occasionally painted such humble things as an old shoe or a piece of asparagus. On the contrary, it was a tribute to Manet's particular genius that he could transmute such lowly objects into symbols of a universal significance.

Mahler often uses themes somewhat as a painter uses his subject matter. Are the themes trite and stupid in themselves? Then by setting them off against a proper environment, he will invest them with a degree of beauty. The themes themselves remain mere elements, scraps of melody of which a larger canvas is composed. Sometimes they are banal, sometimes grotesque, sometimes humorous, sometimes childishly naïve. In each case the composer, aware of their character and of their fitness to convey the complex train of varying, subtle moods of which his symphony is built, is handling them objectively.

Plagiarisms Defended

A similar problem arises when one speaks of Mahler's many plagiarisms. No doubt a hopelessly addicted "tune detective" could find a score of "steals" in every one of the Mahler symphonies—more often however in the field of melody than in that of instrumentation and general method. While some of Mahler's themes may savor of the music hall, of the circus, of the military band, and while others may be strongly reminiscent of Verdi and Chaminade, almost anyone will concede that he uses them in a manner distinctly his own. In these instances, Mahler is making use of the musical vernacular with all its boistrousness and crudity, but he is weaving with it a highly sophisticated tapestry of sound and mood. Scraps of popular melody in his hands assume a meaning which they do not inherently possess. Popular melody has a way of assuming such meanings under proper circumstances.

Let me see if I can make myself clearer on this point. Have you ever listened on a summer evening to the tin-pan hurdy-gurdy player cranking out Sweet Adeline on some distant street corner while you gazed absently

across the sparkling windows and rooftops of a city? And have you ever, at such a moment, come to the realization that you have been deeply moved, and by a concatenation of circumstances in which the melodic subtleties of Sweet Adeline certainly played no major part? Have you ever thrilled to the sound of a national anthem or other popular tune that you knew to be musically trite and insipid, but which, because of its connection with human struggle or with the multiple homely dramas in the lives of simple people, took on a certain power to move?

It is a somewhat analogous quality to this that Mahler is able to infuse into his much maligned "banalities" and "plagiarisms." Of all the composers of his period he was the only one who dealt in intensely human material. He was a lover of children, simple workmen and peasants. In their musical idiom he found a certain genuineness which he was able to impart to a more sophisticated audience through the medium of his curious style. The melodies he uses are never presented in the same way in which they would appear in the vernacular proper. There is always some melodic quirk, some grotesquerie, to serve as a sort of commentary on the naïveté of the theme, and give it the Mahleresque stamp. And in the process the theme (whether original or not is of little consequence) has taken on a new quality—has become possessed of a haunting nostalgia, a power to terrify, a brass buttoned-majesticness or some similar characteristic.

Art of Juxtaposition

The art in Mahler's work lies much less in the intrinsic beauty of his themes and the complexity of their development than in the way they are juxtaposed. A Mahler symphony is like a tapestry in which frayed scraps of yarn, and sometimes second-hand yarn at that, are woven into a pattern. It is the pattern that counts, and not the fineness of the yarn. There is even a certain charm about the homespun quality of the yarn itself, about the way the uncut ends of the strands protrude from the weft, and about the gleam of contrasting threads of gilt and tinsel that, here and there, lend a brave color to the scheme. There is a tragi-comic, a Charlie Chaplin-esque, quality in many of his works, and they are not on that account any the less profound as music. They are merely different in approach.

At a recent contest for the best ballet for the Teatro Reale in Rome, honors were won with Madonna Purità by Annibale Bizzelli and The Red Dragon by Giuseppe Savagnone.

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KLEMPERER LEADS ADMIRER CONCERTS

Beethoven Series in Los Angeles Attracts—Groups Register Success

LOS ANGELES, March 5.—Otto Klemperer presented one of the most interesting programs of the season for the tenth pair of concerts by the Los Angeles Philharmonic in the Auditorium on Feb. 22 and 23. He gave Mozart's Jupiter Symphony, eight little pieces by Stravinsky, Brahms's Third Symphony and Ravel's Spanish Rhapsody. Mr. Klemperer's finely drawn lines and delicate shadings brought a felicitous touch to the Mozart music. The Stravinsky pieces were heard here for the first time, and while they came off more victoriously than the Apollo Ballet in the previous concert, they did not reveal the Russian in his most becoming mien. The Brahms sounded particularly well, the orchestra responding to the leader's enthusiasm and giving a well-wrought performance. But it was the Ravel Rhapsody that sent most of the audience away in a happy mood.

The second concert of the Philharmonic's Beethoven series on Feb. 15, drew a large audience that heard a noble performance of the Eroica Symphony; excerpts from Prometheus, with effective solo parts played by Messrs. Furman, Perrier, Bronson, Moritz and Kastner, and the King Stephen Overture. Clemence Gifford was the contralto soloist in the eighth Sunday afternoon concert on Feb. 18, singing Verdi's O Don Fatale and a group of Wagner songs in excellent style and voice. Other works were by Beethoven, Brahms and Wagner.

A Cappella Choir Appears

The Smallman A Cappella Choir gave its only concert of the season in the Auditorium on Feb. 23, sponsored by the local chapter of Pro Musica, of which Gertrude Ross is president. Although the personnel of the choir has been considerably changed in recent seasons, the members nevertheless sing with the precision and surety for which they are noted. The program contained Lotti's Crucifixus, in ten parts, and novelties from classic and modern files. A reception after the concert was given by Elinor Remick Warren at the home of her parents, Mr. and Mrs. James G. Warren.

Tito Schipa made his first appearance here in some seasons in the Behymer series on Feb. 27. His artistic perception, finely-spun pianissimos and long phrases continue to charm his audiences. A group of English songs included My Lady Sleeps by Furgiele, Pleading by Kramer, Manning's In the Luxembourg Gardens, and Do not Go, My Love by Hageman. Julian Huarte

was an excellent accompanist and played solos.

The Southern California Chapter of the National Harpists Association gave an enjoyable program at its February meeting in the home of Mr. and Mrs. A. A. Mather, on Feb. 24. Those appearing, in addition to Alfred Kastner, president, were Sue Seyboldt, Thomas L. Clark, Winifred and Helen Wig, and Flora Hollingsworth Mullin.

Artie Mason Carter was guest of honor in a special program of the Hollywood Community Sing recently. Margaretha Lohmann, pianist, took part. Speeches were made by Mrs. Carter and Mrs. Benjamin Goodheart, president.

Jean Chown, contralto; Frances Mullin, pianist; Russell Horton, baritone, and Daisy Sinclair, accompanist, were heard in the Biltmore series of the Western Concert Artists' League.

Activities in Pasadena

The Pasadena Civic Orchestra, Reginald Bland, conductor, appeared recently in the Civic Auditorium. Harold Porter Smyth, pianist, was soloist, playing the Schumann Concerto. These programs are sponsored by the community and are free.

Two other recitals in Pasadena attracted. Lillian Steuber gave another program in her series in the salon of Mrs. Everett, playing works by Schumann and the Brahms Sonata for two pianos, Op. 34, in which she had the assistance of David Bacon, a seventeen-year-old player of Bakersfield. The other was the third in Margaret Coleman's series of four historical programs, when the singer had the assistance of Miss Steuber as soloist. HAL D. CRAIN

New Musical Magazine Published by Kalmus

The first issue of a new and attractive little magazine, *The Musical Mercury*, has been issued, its publisher Edwin F. Kalmus, New York music publisher. Arthur V. Berger and Bernard Herrmann are the editors, the former contributing an article on English music and the eighteenth century theatre. Other articles include an interpretation of the Brahms Second Symphony by Chalmers Clifton, Radio Repertoire by Julius Mattfeld, and An Early Pan-American Exhumed, by R. D. Darrell. There are inserts of miniature scores of Handel's Rinaldo and Alceste overtures, with discussions of each, repertoire suggestions and a column of disc reviews.

Schönberg Entertained by Chicago Club

CHICAGO, March 5.—Arnold Schönberg was the guest of the Arts Club at a dinner and concert on Feb. 11. The composer's Kammer-symphonie was played twice by members of the Chicago Symphony under Frederick Stock's baton. After the first performance, Felix Borowski analyzed the work, and Mr. Stock asked the audience to sing the themes and musical ideas. Following this the work was played again.

Sigma Alpha Phi, musical sorority, presented Ethel Kahn, and Mary Kubert, duo-pianists, at the Chicago Woman's Club on March 4.

The Wurlitzer Concert Band was heard in a standard program under Marcelle Ackermann at Kelly High School on Feb. 23. Lucille Fiend was soprano soloist. Pierre Page played the accordion. M. M.

A Kyrie by the late William Ewart Gladstone has been discovered among the private papers of the famous-British statesman.

CHICAGO MUSICIANS WARMLY APPLAUDED

Programs by Ensembles Provide Enjoyment—Recitals Also Pleasurable

CHICAGO, March 5.—The Apollo Musical Club, under the baton of Edgar Nelson, gave Verdi's Requiem in Orchestra Hall on Feb. 20. Soloists were Marjorie Maxwell, Lillian Knowles, William Miller and Mark Love. The Chicago Symphony assisted.

The Chicago Welsh Male Choir was heard in a joint concert with Kathryn Meisle, contralto, in Orchestra Hall on Feb. 18. This marked the last public appearance of the late Dr. Daniel Protheroe. The choir was a favorite project of its noted leader, and its singing was distinguished by vigor and buoyancy. Miss Meisle sang splendidly, adding to the renown she has always enjoyed in this city.

The second of four concerts under the auspices of the Chicago Chamber Music Committee brought the Philharmonic String Quartet to the Foyer of Orchestra Hall on Feb. 26. This group, composed of John Weicher, Robert Quick, Walter Hancock and Richard Wagner, all members of the Chicago Symphony, distinguished itself by playing of uncommon virility and niceness in balance and precision. The program listed quartets by Beethoven and Ravel. There were also two movements from a Quartet by Robert Sanders of this city. Attractive music in a recognizable American idiom.

Quartet Has American Premiere

Alexander Sebal's string quartet, consisting of Alexander Sebal, Joseph Michalek, Joseph Kovacs and Wilbert Peske, gave its first concert of the season in Kimball Hall on Feb. 23. This program began with the first performance in America of a Quartet for piano, violin, viola and cello by the German composer, Franz Philipp, who made the first sketches for this score in the trenches during the World War. It is a vigorous essay of somewhat varied style and was performed with the able assistance of Elizabeth Moritz. Due to the illness of Mr. Sebal, the remainder of the concert was called off.

Rudolph Ganz lectured on Modern Music before members of the Woman's Athletic Club on March 2, with the assistance of Mary Ann Kauffman, soprano. Mr. Ganz offered examples of the music he discussed, including his own Cradle Song.

The Musical Guild presented two young artists in Kimball Hall on Feb. 27. Pauline Manchester, pianist, was authoritative and capable in music by Brahms and Chopin. Kathryn Hamil-

ton, violinist, was heard in Chausson's Poème and Fauré's Sonata in A as principal numbers.

A trio consisting of Mischa Mischa-koff, violinist, Rudolph Reuter, pianist, and Daniel Saldenberg, 'cellist, gave a concert in Kimball Hall on Feb. 28. The program contained works by Mozart, Schubert and Dvorak.

Benefit Concert Is Given

A benefit concert for Max Bendix, violinist and conductor, was given in the Auditorium Theatre on Feb. 18. Mr. Bendix conducted an orchestra of 100, and the program included the Ballet Fantasy from Eleanor Everest Freer's opera A Legend of Spain. Soloists were Alice Mock and Ada Paggi, sopranos; Grace Nelson, pianist; Reinold Werrenrath and Laurence Salerno, baritones.

José Echaniz, who is a favorite with Chicago audiences, was heard in a piano recital in International House of the University of Chicago on Feb. 17. He gave brilliant performances of works by Franck and Chopin (including the A Flat Polonaise), Balakireff's Islamey and compositions by LaViolette, Ganz, Stravinsky and Prokofieff.

Nathan Milstein played superbly at his violin recital in Orchestra Hall on Feb. 18. Major works on his program were Handel's Sonata in D; Bach's Partita in D Minor, including a magnificent performance of the Chaconne; and Beethoven's Sonata in G. He was fortunate in having so able an accompanist as Emanuel Bay.

Stell Andersen and Silvio Scionti gave a two-piano recital in the Studebaker Theatre on Feb. 25 before an audience that completely filled the house. In unanimity and mastery of subtle nuance, these two artists set the highest standards for their form of art. An extremely interesting program included Louis Victor Saar's arrangement of an E Major Prelude and Chaconne by Bach; Rudolph Ganz's Animal Pictures in a delightful version especially arranged for Miss Andersen and Mr. Scionti; a Prelude by Leo Sowerby and a Capriccio Fantastic by Loro Adorn, both written for the duo-pianists; and their own arrangement of the Malaguena by Lecuona.

The Monte Carlo Ballet Russe played a week's engagement at the Auditorium Theatre, beginning Feb. 16. Large audiences attended, and had it been possible to do so, the organization could doubtless have profitably extended its season.

The Chicago Daughters' Chorus, under the leadership of Jacques Homier, gave a concert in Kimball Hall on Feb. 20. MARGIE A. McLEOD

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New Works by Shostakovich and Mossoloff from Moscow

Two works of real merit arrest our attention in the new Russian music issued by the State Music Publishers, Moscow, whose sole agent in America is the Amkniga Corporation, New York. First is Dimitri Shostakovich's Sonata, Op. 12 for piano. This young Soviet composer, whose First Symphony made a profound impression, when it was heard here several years ago, is, doubtless, one of Russia's finest talents. The Sonata, consisting of a vigorous Allegro, a lovely Lento and a concluding Allegro, may be a less striking work in some respects than the Symphony. Yet it is a powerful piece of writing. It is a very natural and complete introduction to the music of this gifted youth.

Advanced as Shostakovich's idiom is harmonically, he has a definite melodic line, obscured at times, perhaps, by the decorative part of his utterance. It is by no means to be compared with the barrenness of much of the later Stravinsky, or of certain other Left Wing modernists, who hold that music no longer requires thematic invention to interest those who listen to it. The piano writing is of a variety that demands accomplished players.

The other work is a set, under one cover, of *Three Children's Scenes*, Op. 18, for voice and piano, by Alexander Mossoloff. The text appears in the original Russian, also in German and English translations by D. Oussoff. These are delightful fancies, in an idiom that will have to be studied to be understood. Mossoloff is the composer of an orchestral work that has been played here many times, entitled *Iron Foundry* (Music for Machines). Those who have heard it will know what to expect when examining these children's scenes. Their voice part is to be treated less as a song than as a parlano. The piano part calls both for virtuosity and a feeling for contemporary music. Eva Gauthier would be an ideal interpreter!

Invocation from Goossens's Judith Issued Separately

The Invocation from Judith (London: J. & W. Chester, Ltd.), Eugene Goossens's one act opera to Arnold Bennett's libretto, is now issued separately. It is a superb piece of writing in modern idiom, remarkably effective in the edition with piano which has been especially prepared by the composer. Difficult as it is, it has fine opportunities for the voice, which a well equipped and intelligent dramatic soprano can realize thrillingly. The edition at hand is the "authorized concert version."

Philip G. Kreckel Writes Splendid Second Volume of Organ Music

Rarely does a composer succeed so well as has Philip G. Kreckel in giving us a second volume that matches his successful and meritorious first. The appearance of Vol. II of his *Musica Divina* (New York: J. Fischer & Bro.) is a real event in organ composition. Having praised the first book last year, we have looked forward with genuine interest to this new one. It is quite as fine, containing twenty choral improvisations, ranging from the opening Magnificat on the eighth Gregorian mode

to an Ave Maria, containing beautiful 'canonic' writing in the octave, a fine Postlude on Paschal Hymn Themes and a concluding Deo Gratias of noble inflection.

The composer's preface explains the purpose of the volume excellently. He points out that these are not organ pieces for display, but pieces of a devotional na-



Philip G. Kreckel, whose Second Book of Choral Improvisations for Organ, *Musica Divina*, is a worthy successor to the first

ture. That, indeed, is what they are. They should find the same hearty response from church organists, students and recitalists that the first book won last season. Mr. Kreckel with these two volumes of original organ music has made a real place for himself among the cognoscenti.

Interesting Music of Many Types from G. Schirmer, Inc.

A remarkably fine new book of Folk Dances and Singing Games, collected and described by Elizabeth Burchenal (New York: G. Schirmer, Inc.) is prominent in new issues from this famed publishing house. In it are twenty-six folk dances of the United States, Denmark, Sweden, Russia, Hungary, Finland, Italy, Czechoslovakia, England and Scotland, with full directions for performance of the dances and the music and with numerous illustrations. The edition is a noteworthy one, both in its board covers and its cloth binding.

Harriet Ware is on the lists with a new song for high voice entitled *From India*, which shows that the lovely atmosphere which many years back she achieved is still hers in her songs of India. The poem is her own, a well conceived one she has set sensitively. That gifted young composer, Ernest Charles, has a new song in *The Sussex Sailor*, poem by Alfred Noyes, for high voice. In this music there is a distinct English folk flavor. John Charles Thomas introduced it happily in a New York recital this season.

Georges Barrère is represented by a Nocturne for flute and piano (also playable for

violin and piano) that shows him a creative musician of exquisite sensibility. Modern French impressionism is the manner of utterance, carried out, both in the solo instrument, for which he writes with the same mastery that he possesses on his instrument, and also in the piano part.

Oscar Rasbach, best known for his song, *Trees*, is presented here with an Indian operetta, called *Dawn Boy*, with book and lyrics by Cecily Allen. The music is simple but very charming, as is the story.

In the Westminster Choir Series, edited by John Finley Williamson, are issued several beautiful old pieces for unaccompanied mixed voices. They are Palestrina's *Alma Redemptoris Mater*, four part, the English version adapted from the Eighty-sixth Psalm by Arthur Mendel and Orlando di Lasso's *De ore prudentis procedit mel*, five part, for which Mr. Mendel has made the excellent English translation.

For seven part unaccompanied mixed voices we find Guy Booth's admirable *Keep on Praying to the Lord*, in Negro spiritual style (if it is not one originally), dedicated to his Rhodes High School, A Cappella Choir of Cleveland. Harvey Enders has made a capital arrangement for male chorus of the popular *Flight of the Bumble-Bee* from Rimsky Korsakoff's *Tsar Saltan*, with flute and piano. Mr. Enders has also made a four-hand piano arrangement to be used when a flute is not available.

F. Campbell-Watson Writes Attractive Suite for Four Violins

For four violins F. Campbell-Watson has composed a charming *Petite Suite* (New York: Witmark Educational Publications), which is quite as fine an achievement as his album, *Fiddlers Four*, recently reviewed in these columns. This is a medium difficult to compose for, to begin with, but when the limitation of "in the first position" is placed upon it, the problem becomes even greater. Mr. Watson has succeeded in writing music of real grace in this frame, three movements, an attractive *Prelude (Moderato)*, a *Romance*, a *Valse* and a *March*, all characterized by melodic fluency and freedom from banality. As in the case of his album mentioned above, Mr. Watson has composed this music so as to make all four parts of equal interest. Bowings and fingerings are also carefully marked. Younger violinists and violin teachers' student choirs should make themselves familiar with this suite at once. It will sound as well with multiple fours as with a single quartet of violins. Score and parts are published.

An attractive piece from a melodic standpoint is Clifford Demarest's brief tone poem for orchestra, *Sunrise at Sea*. A full score is issued, for pairs of flutes, clarinets, bassoons, horns and trumpets, one oboe, three trombones and tuba, timpani, bells and cymbal, and strings, with a piano part to be used when the complete instrumentation is not available. Mr. Demarest's practical experience in public school music and as conductor of the New Jersey All-State High School Orchestra has made him aware of and equipped him with the knowledge of the requirements of school musicians. He has accordingly written a work that is not difficult, but effective, a score worthy of the attention of conductors of school and high school orchestras everywhere.

Interesting New Part Songs by Stoughton, McCollin, Branscombe and Others

The Arthur P. Schmidt Co. offers some interesting new part songs and a cantata for Easter. The latter is R. S. Stoughton's *The Resurrection Light* for chorus of mixed voices with incidental solos and is cast in this composer's familiar manner, rather conventional, to be sure, but melodious and effective. The text is by Edwin Wright.

Francis McCollin is represented by a charming setting for three-part chorus of women's voices and piano of the celebrated text, *Now is the Month of Maying*, dedicated to Gena Branscombe, while Miss

Branscombe herself has a delightful piece, called *Spring Marching*, for two-part women's voices and piano, an arrangement from Bach to a charming text of her own. An engaging Easter anthem is Alfred Whitehead's *Alleluia! Sing to Jesus*, based on the chorale *Alle Menschen müssen sterben*, dedicated to Philip James. Sterling writing, both for the choir of mixed voices and organ, is evident in every measure of this composition, which might be considered a model in its field.

There is an arrangement by Paul Ambrose for soprano, with alto and bass *ad lib.* of MacDowell's *To a Wild Rose* with the Hermann Hagedorn text, first issued with this music in its solo voice form some years ago. It is, of course, intended for school use.

Hans Gebhard Writes Excellent Missa Gotica

A work that has genuine quality to recommend it is a *Missa Gotica* for three equal voices and organ by Hans Gebhard, Op. 20. (Mainz: B. Schott's Söhne. New York: Associated Music Publishers, Inc.). Herr Gebhard, whose name is new to us, has dedicated his mass to Joseph Haas, the Munich composer and theorist. We would, therefore, not be surprised to learn that he is a young German composer, who has studied under this fine master. There is a restrained modern feeling in the music, which, however, has a real ecclesiastical character and is distinguished by the excellence and fluency of its polyphony.

Hermann's New Work for Piano

A splendid example of the kind of music that may now become as popular in Germany as did the young modernists a decade ago is Hans Hermann's *Improvisation über den Choral Wer nun den lieben Gott lässt walten und Passacaglia* for piano. (Leipzig: Breitkopf & Härtel. New York: Assoc. Music Publ., Inc.)

There can be no doubt but that Hermann is a well trained musician; there can also be no doubt but that this kind of music will have the same interest for music lovers outside of Germany that the music of a composer such as Pfitzner has. There is not much hope in that. A.

Briefer Mention

For Piano and Organ

Ballade. By Marcel Dupré, Op. 30. A beautifully planned and executed work, which shows this distinguished French organist-composer very nearly at his best. Thematically strong, with workmanship of the highest order. Forty-seven pages in length. (Gray.)

For the Organ

Prelude and Fugue in A Minor. By Andre Illiaschenko. A recital piece well worth studying. *Pastorale*. By A. Corelli. Arr. by Fernando Germani. An exquisite bit, nicely transcribed. *Fantasia, Part 1*. Theme, Variations and Adagio. By Frank Stewart Adams. Part 2. *Fugue-Finale*. A stirring work, dedicated to Marcel Dupré, introducing to us an organ composer, whose name will be remembered with interest. There is real talent and knowledge in his writing. *Prelude*. By Anna Carbone. A melodious Allegro maestoso, charmingly written. These are all recent additions to the St. Cecilia Series of the H. W. Gray Co.

Liber Organi. Toccaten des V XVII und XVIII Jahrhunderts (Toccatas of the Seventeenth and Eighteenth Centuries). Selected and Edited for Practical Use by Ernst Kaller and Dr. Erich Valentin. Grand old pieces by Frescobaldi, Froger, Pachelbel and Georg and Gottlieb Muffat. (Schott.)

For Piano (Teaching Material)

Three Little Negro Dances. By Florence B. Price. *Hoe Cake, Rabbit Foot, Ticklin' Toes* are the titles of these pieces, in Grade III, nicely written, tuneful and piquant. (Presser.)

Two New Unusually Interesting Concert Songs

for Contralto

ALAS, THAT SPRING SHOULD VANISH WITH THE ROSE

—Charles Cohen

for Soprano

THE END OF THE SONG

—Powell Weaver

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Orchestral Concerts in Manhattan

(Continued from page 10)

sible and in the final Rondo, there were places where the co-ordination of solo and orchestra was less than accurate, again the conductor's fault.

The most uneven of Strauss's orchestral works had a glowing performance, but it was evident once more that it contains much padding that mars its effect and detracts from its numerous eloquent pages. Generous cuts might be made to advantage. In fact, they will have to be made, if the *Symphonia Domestica* is to retain a place in the repertoire. Dr. Koussevitzky's tempi in it were all on the slow side, with the result that the piece ran some forty-seven minutes! The Mozart overture at the opening of the program had an inspiring reading. The audience was far more enthusiastic than it was large, there being many vacant chairs. A.

Milstein and Piatigorsky Play Brahms Double Concerto

New York Philharmonic - Symphony, Hans Lange, conductor. Soloists, Nathan Milstein, violinist; Gregor Piatigorsky, cellist. Carnegie Hall, March 4, afternoon:

Suite, Selected from French Suites, Bach-Honegger
Double Concerto in A Minor, Brahms
Mr. Milstein and Mr. Piatigorsky
Symphony No. 2 in E Minor, Rachmaninoff

The only work not heard previously on Mr. Lange's programs for the week was the Brahms Concerto. Both soloists brought to the work a reverence and a unity of ensemble which is unusual nowadays, and which is absolutely necessary to recreate it with any sort of loftiness. Milstein and Piatigorsky are close friends, in addition to being brother artists. This naturally showed in the performance, which was perfectly dovetailed in all of its intricacies. It is gratuitous to speak of the many fine qualities that each soloist displayed, since, as individual performers they are already well known; suffice it to say that Milstein's sincere musicianship and virtuosity, Piatigorsky's temperament and warm tone blended into a harmonious whole to the honor of Brahms, and the audience (a small one considering the attraction) was amply content. Q.

Iturbi Conducts Philadelphians

Philadelphia Orchestra, José Iturbi, guest conductor. Carnegie Hall, March 6, evening:

Eine Kleine Nachtmusik, Mozart
Symphony No. 3 (Rhenish) in E Flat, Schumann
La Mer, Debussy
Intermezzo from Goyescas, Granados
Dances from The Three-Cornered Hat: The Neighbors, Dance of the Miller; Final Dance, de Falla

Though he had conducted a pair of concerts at the Stadium last summer, this was Mr. Iturbi's introduction to Carnegie Hall as one of the *maestri* of the baton. It can be said at the outset that the distinguished pianist lost no cubits thereby. This first impression of him in a role quite different from that of virtuoso of the keyboard was a highly favorable one.

From a rather cool curiosity at the start, the audience warmed to outspoken enthusiasm at the close. In this, its attitude ran parallel to Mr. Iturbi's manner of performance. The opening Mozart was cool and cameo-cut, like much of his playing of old music when he is at the piano. The de Falla dances were warmly exuberant—though this was a controlled exuberance that profited through watchfulness in moments when blare and bluster might have supplanted bravado and elan.

As a Spaniard, it was to be expected that Mr. Iturbi would project these dances with rhythmic persuasiveness and an eye to color. But the neatness and the clarity with which they were articulated bespoke something other than racial bias. Obviously here was not merely a fine musician but a leader of musicians. To complete the Spanish side of the picture, let it be said that the relatively simple task set for him by the Granados Intermezzo was achieved in a manner to transcend routine. Taste and tonal sensitiveness were plus

qualities of a performance smooth and silken, with much delicacy of detail in its lyric flow.

However, it was his finely integrated and evocative performance of La Mer that did most to convince discriminating listeners that here was no mere stick-wielder of the journeyman order. Perhaps because of the nature of the music, outstanding performances of La Mer have been few. Some may be free to confess that not even Mr. Toscanini's superbly musical one satisfies them altogether on the atmospheric side. Mr. Iturbi's achievement of the work had much of the clarity, the sureness, the play of light, the musicality of Toscanini's, with perhaps a softer feeling. In a concert in which grasp of structure was always evident, this performance of La Mer was as outstanding for its understanding as for its tonal quality.

Such reservations as the concert compelled had to do chiefly with the Schumann Symphony. The tempi of the middle movements were fast, that of the second being hurried to the extent of robbing its rather beery tune of most of its Rhenish character. Nor were the purely orchestral details of this performance immaculate. Whether there was here an indication that Mr. Iturbi is a conductor to do certain types of music much better than other types is so conjectural that it may best be left for further concerts to decide. He conducted all numbers without a score and re-seated the orchestra. T.

New York Concerts

(Continued from page 14)

Mahler songs which were given an interpretation of appropriate sensitiveness and reserve. Z.

Paris Quintet Makes New York Debut

Paris Instrumental Quintet: René Le Roy, flutist; Pierre Jamet, harpist; René Bas, violinist; Pierre Grout, viola player; Roger Boulme, cellist. Town Hall, March 1, afternoon:

Concerts Royaux, for Violin, 'Cello and Harp, Couperin
Quartet in D, for Flute, Violin, Viola and 'Cello, Mozart
Variations Libres et Finale, Op. 51, for Flute, Violin, Viola, 'Cello and Harp, Pierné
Sonata, for Flute, Viola and Harp, Debussy
Concert à Cinq, Op. 71, for Flute, Violin, Viola, 'Cello and Harp, Joseph Jongen

Exquisite ensemble playing, coupled with technical clarity, gave the art of this unusual group a rare distinction. This was its first appearance in New York. The Couperin and Mozart works were performed with appropriate reserve, carefully controlled balance of parts and sensitiveness of phrasing playing conspicuous parts in performances that drew much enthusiasm from the audience.

The outstanding work of the evening was perhaps the Pierné Variations, a subtly constructed piece in which the potentialities of the combination of instruments employed were exploited with great adroitness, and at the same time a work of solid musical worth. The Debussy and Jongen compositions were, each in its own particular idiom, effective and rewarding. The audience was large and very appreciative. Z.

Lotte Lehmann Stars in Lieder

Lotte Lehmann, soprano. Erno Balogh, accompanist. Town Hall, March 4, afternoon:

An eine Quelle; Geheimes; Im Abendrot; Rastlose Liebe, Schubert
Bitteres zu sag'n denkst du; Der Tod, das ist die köhle Nacht; Das Mädchen Sörich; Meine Liebe ist grün, Brahms
Anakreon's Grab; Der Gärtner; In dem Schatten meiner Locken; Gesang Weylas; Er ist's, Wolf
Allerseelen; Wogenlied; Cécilie, Strauss

The power that is Lotte Lehmann's to project her personality in realizing the emotional content of the songs she sings overshadowed all purely vocal considerations at this recital. An audience of significant proportions came prepared to be

stirred to the marrow, as was indicated by the protracted demonstration which was precipitated by the singer's first entrance. That these expectations were realized was made plain by the runaway enthusiasm with which the earlier numbers were received, even before the singer had fully developed the characteristic warmth of tone and the depth of feeling that were hers when she reached the peak of her singing eloquence.

It could scarcely be contended that Mme. Lehmann was the model vocalist, but details such as perfection of scale, management of the breath and division of phrases became altogether secondary to the conviction and the emotional lift of her interpretations, in songs of such widely varying character as Im Abendrot, Meine Liebe ist grün, Gesang Weylas, Anakreon's Grab and the Strauss Wogenlied.

Repetitions were demanded of several numbers and among the extras which the audience would gladly have extended indefinitely in number were Schubert's Serenade, Brahms's Der Schmied, and Strauss's Zueignung, with the list of composers extended by the addition of two Schumann songs.

At its best, the voice, despite its inequalities, again impressed as one of the most beautiful known to the public today. The art with which it was used abounded in such health and magnetism, with such outgiving of the witchery of womanhood, that it dwarfed sundry considerations which in other and lesser artists might have appeared as serious flaws. Mr. Balogh was an accompanist who apparently sensed every shade of inflection the singer wished to convey. T.

Tashamira in Dance Recital

The Croatian dancer Tashamira reappeared as a recitalist at the Morosco Theatre on Sunday evening, March 4, when she offered a program that provided her with ample opportunity for the display of her highly pictorial art. Her work throughout was characterized by beauty of line in effective posturing and unflinching grace of movement, her expressive use of hands and fingers being a specially developed feature of her individual technique. Among her solos were The Covered Face to music by Gretchaninoff, Romantic Interlude by Paul Creston, On Croatian Meadows by Stoyanovitch, Beyond Night and New York Pastel by William Shawn and an excerpt from Cycle of Escape by Emiliana de Zubeldia. William Hinkle joined Tashamira in Shawn's Children of the Sun, which had to be repeated, and also interpreted an Andante by Beethoven. A large audience was demonstrative in its approval of both dancers. C.

Gabrilowitsch and Spalding End Beethoven Series

Concluding their series of three Beethoven sonata recitals, devoted to his ten works in this form for piano and violin, Albert Spalding and Ossip Gabrilowitsch appeared on the evening of March 5. The Town Hall was filled to overflowing with ardent admirers of their art, who listened with rapt attention and at the end applauded so unceasingly that all rules were broken and, after repeated bowings, to everyone's delight as well as surprise, these superb artists returned to the stage and played the Adagio espressivo from Op. 96.

There is little to add to what has been said of the happy joint appearances of Messrs. Spalding and Gabrilowitsch. Both



Beryl Rubinstein Made an Impression in an Interesting Piano Program

artists are fortunate in a real and instinctive appreciation of the music before them. There is humility in their attitude to great music; this they display nowhere more convincingly than in the exposition of Beethoven. On this occasion they played the first sonata of the set, in D Major, Op. 12, No. 1, the familiar F Major, Op. 24, often called the "Frühling (Spring)" Sonata, and the towering Kreutzer, Op. 47.

All three they played so eloquently as to make even those who feel that there has been no lack of Beethoven music this season, rejoice. But it was in the Kreutzer that they reached their highest point of inspired playing. What they made evident was that music of this kind requires above all two mature musicians, whose experience as performers makes it possible for them to give themselves entirely to the composer's inspiration. That they did and in so doing they contributed greatly to the joy and stimulation of all those who had crowded the hall to hear them. It was an evening of unforgettable chamber music, ensemble playing that is, indeed, both a model for aspiring players and a treat for devoted listeners. A.

Beryl Rubinstein Gives Superb Piano Recital

Beryl Rubinstein, pianist. Town Hall, March 7, evening:

Theme and Variations on Unser dummer Pöbel meint, Mozart
Prelude and Fugue (St. Anne) in E Flat, Bach-Busoni
Kreisleriana, Schumann
Nocturne in E Flat Minor, Fauré
Sonatina in C Sharp Minor, Beryl Rubinstein
Poème, Scriabin
Islamey, Balakireff

Making his first major appearance in recital here in some years—he had played a semi-private program at Steinway Hall in 1931—Mr. Rubinstein regaled us with some of the finest playing of this season. The sixteen years which have passed since he first appeared in Aeolian Hall as a concert performer, have been years of consistent growth. Mr. Rubinstein is, indeed, a fine example of the prodigy whose gifts are sufficient to attain artistic maturity. Not only has his technical skill remained quite

(Continued on page 31)

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NEW HAVEN FORCES INTRODUCE NOVELTY

David Stanley Smith's Concerto for Violin Is Received with Favor

NEW HAVEN, March 5.—Concerts have recently averaged four a week, a large number for a city the size of New Haven. The New Haven Symphony's fourth program in Woolsey Hall on Feb. 18, under David Stanley Smith, brought the first performance of the conductor's Concerto in F for violin and orchestra, with Hugo Kortschak as soloist. Musicianship of a high order characterizes the Concerto, which is attractive in its thematic and harmonic material and logical in development. The performance was all that could be desired. Schubert was represented on the program by his Unfinished Symphony, and d'Indy by Un Jour d'Été à la Montagne.

The New Haven Symphony, gave its third concert in Woolsey Hall on Jan. 21. Brahms's Third Symphony; Franck's symphonic poem, The Djinn, for piano and orchestra, and three Wagner excerpts were listed. Mercedes De Almeida Pitta, the soloist in the Franck work, is a young pianist recently graduated from the Yale School of Music. The occasion was her first professional appearance. She met with instant success, for her playing was musicianly in every way. Her technical grasp was good, her tone color agreeably varied, her rhythm excellent, and her tone beautifully rounded and full.

Program for Children

The second of the Symphony Concerts for Children, devoted to Form in Music, was given in Sprague Hall, on Feb. 10. Harry Berman conducted the orchestra recruited from members of the New Haven Symphony, and gave the explanatory talk. The program included Elgar's Pomp and Circumstance; McDowell's To a Wild Rose; a Mozart Minuet; Grieg's Anitra's Dance and The Hall of the Mountain King; Haydn's Theme and Variations, with Anita Brookfield, harpist; Saint-Saëns's The Spinning Wheel of Omphale; and Chabrier's Espana. The concert was a real success.

Bruce Simonds gave his seventh program in the Beethoven piano sonata series, playing Op. 10, No. 3; Op. 7; Op. 49, No. 2; and Op. 110. His performance of Op. 110 disclosed a complete comprehension of its content and construction.

Students' Ensemble Appears

An orchestra composed of Yale School of Music students and others from various schools of the university, assisted by members of the New Haven Symphony, appeared in Sprague Hall on Feb. 6. The ensemble is called the Yale Chamber Orchestra, and is led by Dean Smith of the School of Music. For its first program it played Purcell's Suite for Strings, Wagner's Siegfried Idyll, and Mozart's Symphony in G Minor.

Lotte Lehmann scored an outstanding success in her local debut in the Woolsey Hall Concert Series on Feb. 13. She won her audience from the start. German lieder by Schubert, Schumann, Franz, Brahms and Strauss were on her program. A modern group included Marion Bauer's pleasing song Only of Thee and Me. Erno Balogh accompanied.

Myra Hess gave her annual recital

in Sprague Hall on Feb. 9, playing Bach, Brahms and Ravel. Sub-zero weather did not prevent an especially large audience from attending.

MILES KASTENDIECK

SMITH SUMMER SCHOOL

Harold Berkley to Head Violin Faculty for Six Weeks' Session

NORTHAMPTON, MASS., March 5.—Smith College has arranged its usual summer course in music for a six weeks' session beginning June 25, under the direction of Wilson T. Moog. Harold Berkley, violinist, a member of the faculty of the Institute of Musical Art of the Juilliard School in New York and head of the violin department of the Hartford, Conn., School of Music, has joined the faculty for the summer. Mr. Berkley will head the violin department and will also direct the string ensemble study and conduct the string orchestra. Besides this, he will lecture on the principles and materials of modern violin teaching.

The faculty for the summer school will include Solon Robinson and Bianca del Vecchio, piano; Mr. Moog, organ; Marion DeRonde, cello; Theodore M. Finney, history and appreciation of music; M. Alice Butterfield, theory; Ross Lee Finney, composition; Margaret Riggs, school music, and Sophie Pratt Bostelmann, piano pedagogy.

American Works Featured at Concert of Tremont Symphony

The Tremont Symphony Orchestra, Max Weinstein, conductor, gave its fourth concert of the season on the evening of Feb. 11 at the Tremont Temple, when its program included Dvorak's New World Symphony, Hosmer's Southern Rhapsody, A. Walter Kramer's Two Sketches, Op. 37a (Valse Triste and Chant Nègre) and Clifford Demarest's Sunrise at Sea. Mr. Weinstein's players acquitted themselves with credit, doing their best work in the Dvorak Largo. Following his rule to perform American works at every concert, Mr. Weinstein included the Kramer sketches, first performed in New York at a concert of the New York Philharmonic under Josef Stravinsky in 1916, and the Demarest tone poem.

Malkin Conservatory Artists Appear

BOSTON, March 5.—The Malkin Trio, Jacques Malkin, violinist; Joseph Malkin, cellist, and Manfred Malkin, pianist, of the faculty of the Malkin Conservatory, gave the first faculty concert at the Women's Republican Club on Feb. 9. Works by Tchaikovsky and Smetana comprised the program. The second faculty concert was given on Feb. 23, and consisted of string quartets by Mozart and Beethoven. The players were Anita Malkin and Harry Dickson, violinists; Jean Lefranc, viola player, and Joseph Malkin.

Boston University to Open Department of Sacred Music

BOSTON, March 5.—A department of sacred music will be opened at Boston University in September under the direction of H. Augustine Smith, head of the department of fine arts of religion which is part of the university's school of religious education and social service. The program will include courses in choir training and administration of church music to be given by Dean Marshall; Raymond Robinson, organist of King's Chapel; and Francis Snow, organist of Trinity Church.

W. J. P.

In Schools and Studios

Continued Appearances Made by La Forge-Berumen Artists

Musicians of the La Forge-Berumen Studios have made numerous appearances. A concert of especial interest was given at the Greenwich House Music School, on the evening of Feb. 23, by Orsola Pucciarelli, soprano; Harrington van Biesen, baritone; Harold Durt, pianist, and Frank La Forge, composer-pianist.

The weekly broadcast of the La Forge-Berumen Studios on Feb. 21, over the Columbia network presented Julia Adams, soprano; Jerry Mirate, pianist, and Mr. La Forge. On Feb. 28, Euphemia Gregory, soprano; Elizabeth Andrus, contralto, and Mr. La Forge, were heard. Mr. La Forge played the accompaniments at both broadcasts.

Mr. La Forge and two of his artist pupils were heard in a concert at Great Neck, N. Y., on the evening of March 2. The singers were Mary Wiemann, soprano, and Mr. van Biesen. The latter sang the Zigeunerlieder of Brahms and a group in French, Italian, and English. Mr. La Forge played a group of solos as well as all the accompaniments. During the last group of songs by Mr. van Biesen, the lights in the hall went out, but both artists continued to the end and received an ovation.

Ernesto Berumen gave a piano recital at the Art Club of New York City, on the afternoon of Feb. 17, before a large audience. He was also heard in a recital in the new auditorium in the Educational Building of New York University, on the evening of Feb. 20.

New York College of Music Faculty Gives Concert

A concert of Russian music was presented in the Wamamaker Auditorium on the evening of Feb. 14, by the New York College of Music, Carl Hein, director. Those participating included Zora Hall, soprano; Prince Alexis Obolensky, bass; Edward Weiss, pianist, and a vocal ensemble under the baton of Michael Fievsky. The program contained works by Gretchaninoff, Glazunoff, Rimsky-Korsakoff, Prokofiev, Albieff, Balakireff, Borntiansky and Archangetsky.

Pupils of Berta Gerster-Gardini Give Tablloid Preischutz

Pupils of Berta Gerster-Gardini were heard in a tablloid version of Der Preischutz at the Middle Bronx Workmen's Club on the evening of Feb. 24. The cast included Helen Curtiss, Mildred Tisch, Lillian Odze, Lydia Trubinger, Maria Schenkel, Hilda Schenkel, Sophie Messenger, Charles Sorce, Wallace West, Ben Green, A. Konyen and Fernand Landaud. During the intermission Wema Canaga sang a group of Strauss songs.

Chicago Studios

CHICAGO, March 5.—Artists of the Chicago Musical College have been active along varied lines.

Mary Heath, pianist, pupil of Silvio Scionti, was recently soloist in the Grieg Concerto with the Decatur Civic Orchestra, Mr. Scionti conducting.

Pupils of Mme. Viola Colt-Audet gave a recital at the Medinah Midway Avenue Club on Feb. 4. Evelyn Volkhardt Thomas sang at the club on Feb. 11. Bernice Caine appeared at Harvey, Ill., on Feb. 9. June Ashcraft toured Florida with a musical company.

Franklin Gordon, pupil of Blanche Barbot, is a member of the Varsity Eight Octet touring the South. Edith Ohlin made nine appearances with the Chicago Grand Opera Company and was soloist at the K. A. M. Temple on Feb. 3.

Marjorie Gillam, pupil of Mme. Nellie Gardini, made her debut as Eliza in Topsy and Eva with the Duncan Sisters at the Apollo Theatre on Feb. 7. Werner Hager

is touring Florida with the Bessie Andrews Concert Company. Ada Belle Files sang in Kimball Hall on Feb. 12. Helen Schiewe sang for the Mangasarian Church in Kimball Hall on Feb. 2.

Graham Reed presented pupils in the Little Theatre on Feb. 21. Pupils of Blanche Slocum appeared in the same auditorium on Feb. 7.

Corrine Silverman, pupil of Mabel Lewis Howatt, had the role of Ilse in Girls in Uniform at the Institute Theatre. Walton Pyre, assisted by a cast of his students, appeared as Lord Dunderbary in Our American Cousin at the Cube Little Theatre on Feb. 17.

De Paul University Students Heard in Recital

Students of the school of music of De Paul University were heard in recital on the evening of Feb. 21. Those taking part included Natalie Rudels and Samuel Soron, pianists, pupils of Sergei Tornowsky; Michael Francone, violinist, pupil of S. Victor Tufigno; Barbara Sieben, pianist, pupil of Arthur C. Becker; Ray Olech, baritone, pupil of Monica Mast Boggs, and Michael Kilinski, violinist, pupil of Michael Wilkomirsky.

Boguslawski College Artists Appear

Dorothy Ellen Ford, a member of the Boguslawski College of Music faculty, gave a piano recital for the Wisconsin Lumbermen's Association on Feb. 13, in the Hotel Schroeder. Her program consisted of pieces by Brahms, Chopin, and Liszt.

Miss Ford also appeared for the Chicago Artists Association on Feb. 20 in Curtis Hall.

Moissaye Boguslawski, pianist, gave a recital in Rochester, Minn., on Feb. 9, under the auspices of School of Musical Art.

Lillian and Moissaye Boguslawski have begun a weekly series of two-piano broadcasts over Station WIND on Wednesday evening.

Mary Peck Thomson has returned from the East. She was the guest at a reception and tea given by the Musical Club of Boston. Miss Thomson is president of the Chicago branch. Agatha Lewis, soprano from Miss Thomson's studio, was soloist in the Intime Opera given at the Palmer House recently. With Maurine Parzybok, she gave a concert for the Dearborn Club in the Blackstone Hotel. Wine Stracke, bass, is singing in the Cadet Quartet over WBBM.

G. Magnus Schutz has joined the faculty of the Chicago Conservatory. He is a staff member of WAAF.

Mme. Engel-Lidge, pianist of the Chicago Conservatory faculty, gave a recital for the Alliance of Professional Women's Clubs at the Palmer House on Feb. 19.

The Columbia School of Music has added to its curriculum an opera department headed by Phil Fein.

Esther Doby, soprano and Nannie Mae Strayborn, pianist, gave a recital on Feb. 11, at the Lincoln Centre. Miss Doby is a pupil of Harriet Case.

The first performance of Arne Oldberg's Piano and Cello Sonata, in A, Op. 45 was given in the Music Hall, Northwestern University, on Feb. 14, by Mr. Oldberg and Dudley Powers, cellist.

Eva Gordon Horadesky, contralto, and Wanda Paul, pianist, were heard on Feb. 18, at the Hotel del Prado. The series is under the direction of Sol Arthur Wile.

Gregory Konold, organist, has been appointed director of music of St. Mary's Church, Evanston, Ill.

HARRISBURG FORCES HAVE NEW SUCCESS

Raudenbush Conducts Orchestra in Fine Program—Bustabo Is Soloist

HARRISBURG, PA., Mar. 5.—The Harrisburg Symphony, George King Raudenbush, conductor, gave its second subscription concert of the season recently, in the Forum of the Pennsylvania State Educational Building. A brilliant audience, which filled the spacious auditorium, acclaimed both the conductor and the soloist, Guila Bustabo.

In the Franck Symphony Mr. Raudenbush led his players to new heights of artistry. With a profound penetration and a remarkable elasticity of expression, he achieved a breadth of line and great variety of nuance.

Miss Bustabo gave an excellent performance of the Tchaikovsky Concerto.

The Prelude to Act III of Lohengrin; Johann Strauss's Perpetuum Mobile, performed with impeccable finesse, and the Liszt Hungarian Rhapsody No. 2 brought the program to a stirring close.

Club Musicians Appear

A delightful evening of classical music, captioned With the Classicists, was given recently by the Wednesday Club. The program included the Vivaldi Concerto for four violins, performed by D. Harold Jauss, Marguerite Whitmarsh, Theodore Karhan and Ruth Wollaston; the aria, As When the Dove Laments Her Love from Handel's Acis and Galatea, sung by Mrs. Joseph A. Hayes; Beethoven's Sonata, Op. 31, No. 2, played by Villa Baker Stroh; and Bach's Coffee Cantata, sung by Leah Minick, John Wilson and Harry Weidner.

A program, Spain in Modern Mood, was the offering of artist members of the Wednesday Club on Jan. 17. Compositions of de Falla, Granados, Albéniz, Halffter, Turina and Nin were performed by Mary Jelley Good, Myrtle Zorger, Irma Jordan Henninger, Marion Strouse Scharf and Louise Marsh Zimmerman.

The Schubert Club, a women's organization of forty-five voices under the direction of Salome Sanders, gave a concert on Jan. 31 and a sacred program on Feb. 4. Grieg's Olaf Trygvasson was sung on the former date with the assistance of men singers. Soloists were Robert Mathias, Eliza Bretz, Mildred Eshelman, Cora B. Keeney, Dorothy Urich, Walter Kuhn and Stanley Backenstoss. Dorothy Urich was contralto soloist on Feb. 4.

A vesper musical service, including excerpts from standard oratorios, was given by the adult, young people's and junior choirs of the Pine Street Presby-

terian Church on Feb. 4, under Frank A. McCarrell.

Nelson Eddy was presented in recital by the Wednesday Club on Feb. 8, in the Forum of the Pennsylvania State Educational Building. He demonstrated his right to a leading place among singers, and was received with exceptional enthusiasm. The accompaniments of Theodore Paxson were a delight.

An organ program on Feb. 5, in Market Street Baptist Church, was given by Elizabeth Clark, Cora Pisle, Kathryn Lein, Ruth Cox, Sarah K. Spotts, Lillian Treder and Robert Smith. Mrs. Frank Gerlock and William H. Musser were vocal soloists. Alfred C. Kuschwa accompanied.

SARA LEMER

ORCHESTRAL SERIES ENDS IN ROCHESTER

Dobrowen and Golschmann Con- duct Final Programs Given by Philharmonic

ROCHESTER, March 5.—The season's final concert of the Rochester Philharmonic was given on March 1 in the Eastman Theatre before a large and brilliant audience. The guest conductor was Issay Dobrowen, who brought the orchestra to heights of virtuoso playing. Superb performances resulted in tremendous enthusiasm. Works heard were a Concerto Grosso by Handel, Death and Transfiguration by Strauss, Rimsky-Korsakoff's Sadko and the Tchaikovsky Romeo and Juliet, played with splendid breadth and intensity.

Vladimir Golschmann conducted the Philharmonic on Feb. 15, giving the Overture to The Marriage of Figaro, Tchaikovsky's Pathétique Symphony, the Bacchanale from Tannhäuser and La Valse by Ravel. His interpretations had verve and elan. The Tchaikovsky received a notable performance, emotional without sentimentality and brilliant in the third movement. The Wagner and Ravel items were also effectively presented. There was an ovation for Mr. Golschmann at the close of the concert.

The Eastman School Orchestra, conducted by Samuel Belov, gave its third public performance of the season at the Eastman Theatre on Feb. 27. The program, which included Tchaikovsky's Fourth Symphony, was well played, the freshness and enthusiasm of the young players being especially attractive.

Richard Crooks was heard in recital at the Eastman Theatre on Feb. 17, taking the place of Giovanni Martinelli, who was unable to fill this engagement. Frank LaForge accompanied and played solos. The audience was most enthusiastic.

The last program of the chamber music series in Kilbourn Hall was presented on Feb. 26 by the Budapest String Quartet, which gave beautiful performances of Haydn's Quartet in C Minor, Op. 74, No. 3; Ravel's in F and the Schubert in D Minor.

MARY ERTZ WILL

Russian Program Given in Harrisburg

HARRISBURG, PA., Mar. 5.—An interesting program representative of Russian composers was presented recently by members of the Wednesday Club. Those taking part were Myrtle Zorger, Dorothy Urich, Sara Lemer, Margaretta Kennedy, Ermine Thompson White, Alice Decevee Mitchell and Dewitt Waters.

DALLAS ORCHESTRA ATTAINS NEW PEAK

Symphony Under Van Katwijk Has Increased Success— Soloists Are Feted

DALLAS, March 5.—In its concert of Feb. 11, given in Fair Park Auditorium before an audience of 4000, the Dallas Symphony excelled its previous performances of the season—and they were notable for splendid musicianship. The afternoon was one of pure musical enjoyment, since the compositions gave the splendid conductor, Paul Van Katwijk, fine opportunities for contrasts of light and shadow, somberness and gaiety. Niemann's Chinese Nightingale was given for the first time as an orchestral work in the conductor's arrangement; and there were Sinigaglia's Overture to Le Baruffe Chiozzotte, A Night on Bald Mountain by Moussorgsky and Debussy's Nocturnes.

No soloist appearing with the orchestra ever won such an ovation as was received by Walter Gieseking for his brilliant playing of Liszt's Piano Concerto in E Flat and a group by Debussy and Ravel. Several encores were added.

The soloist for the fourth twilight program under the auspices of the Schubert Club was Virgean England Estes, pianist, of Fort Worth, heard on Feb. 4. The Choral Club, conducted by Carl Wiesemann, sang music by Wagner and Saint-Saëns, with Hazel LeFerre as soloist; and the Wiesemann String Ensemble took part. Myrtle McKay accompanied.

Recitals Give Pleasure

Winifred Christie created a sensation when she appeared in Fair Park Auditorium on Feb. 4, playing the Moór double keyboard piano. The unusual instrument, combined with Miss Christie's excellent rendition of a program ranging from Bach to Ravel, electrified her audience. This attraction was under the local management of Harriet Bacon McDonald.

For its third program of the season, the Civic-Community Concert Association presented Nini Theilade, dancer, in McFarlin Memorial Auditorium on Feb. 6.

A fine program was given by Michael Press, violinist, now associated with the Michigan State Conservatory at East Lansing, in Highland Park Town Hall, on the evening of Jan. 4. This was Mr. Press's first appearance in Dallas. He charmed the audience with his

versatility, his impeccable technique and his musicianship.

This attraction was sponsored by the Society of Fine Arts of Highland Park. Mrs. Dwight Horton is chairman of the music committee. A reception followed the concert.

Twilight Program Given

The Schubert Choral Club sponsored its first twilight program of the year on Sunday afternoon, Jan. 7, in City Temple Church. Soloists were Mrs. Albert Smith, soprano, director of the City Temple Choir, and Edmund Boettcher, tenor, conductor of the Y.M.C.A. Chorus. A piano and organ duet was given by Carl Wiesemann, director of the club, and Myrtle McKay. A large audience was present.

Bertram Wheatley gave a program of organ music at the Church of the Incarnation the same afternoon.

Robert Miller, baritone, and Elizabeth Know, pianist, were presented at Melrose Court on Thursday evening, Jan. 11, in a joint program. Mr. Miller sang compositions by Strauss, Verdi, Wagner, Coleridge-Taylor, Hageman and Enders. Miss Knox's numbers included works of Scarlatti, Brahms, Juon, Copeland and Verdi-Liszt. She also played excellent accompaniments for the singer.

The Vienna Sängerknaben were presented on Jan. 9 in McFarlin Memorial Auditorium as the second attraction of the series of Civic-Community programs. These boys proved a sensation, and received much applause.

Eli Sanger is president of the Civic-Community organization of Dallas; the secretary is Della Brilling.

MABEL CRANFILL

Program of Interest Given By Rubinstein Club

Owing to the continued indisposition of Dr. William Rogers Chapman, the second private concert of the Rubinstein Club was conducted by Bernard Levitow, in the Waldorf-Astoria, on the evening of Feb. 20. The assisting soloist was Rémy de Varenne, tenor. The program began with the Sakuntala Overture of Goldmark. The club choral was then heard in works by Chaminade, Mauro-Cotton and Kramer, with incidental solos by Mmes. Florence A. Walls and V. D. Penner. Other choral items were the Hallelujah Chorus from The Messiah, and arrangements of Sibelius's Valse Triste and The March of the Toys by Herbert. As an encore to the second group, the choral sang Gretchaninoff's Slumber Song arranged by Aslanoff, with Helen Webber, soprano, singing the incidental solo.

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SUCCESS RECORDED BY ITHACA SINGERS

College Ensembles Heard—Guests of Eminence Acclaimed in Recitals

ITHACA, N. Y., March 5.—Verdi's Requiem was sung in the First Methodist Episcopal Church on Feb. 13 by the Ithaca College Chorus under the baton of Bert Rogers Lyon. Presented as the culmination of routine class work rather than as a finished concert performance, the interpretation was for the most part amazingly good, and richly deserved the repetition which it obtained on Feb. 18. Louise Carol Titcomb was the organist.

The Ithaca College Choir, directed by Ralph Ewing, who was also bass soloist, appeared at an anniversary musicale in the same church on Feb. 1. Mrs. Janice Cary Mann was harp soloist.

Instrumental Clinic Held

The first annual clinic of the New York State School Band and Orchestra Association was held at Ithaca College on Feb. 9 and 10. About 100 school instrumental leaders and student musicians assembled to hear the Ithaca College Band and Orchestra play music that will be used in state and national contests later in the year. Guests who participated were Arthur Pryor, Lee Lockhart, Sherman Clute, Charles Roberts and Capt. Robb S. MacKie.

Lawrence Tibbett, making his first concert appearance here on Feb. 22, was greeted by a huge and enthusiastic audience. His program was sung in English. An excerpt from The Emperor Jones was tremendously popular. Handel's Hear Me Ye Winds and Waves and the Prologue to Pagliacci were other striking successes. Stewart Wille, an excellent accompanist, played solos as well.

Ossip Gabrilowitsch's brilliant piano recital was given on Feb. 19. Mr. Gabrilowitsch played an all-Schumann-Chopin program.

On Feb. 18 Linnea Horowitz, pianist,

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of New York, was the artist in the series of Sunday musicales in Willard Straight Hall, playing an eclectic program.

Visitors attending the annual Farm and Home Week at Cornell University (week of Feb. 12) heard concerts by the University Orchestra, the R.O.T.C. Military Band, the Ithaca College Con-

ARTISTIC RECITALS HEARD IN PORTLAND

Local Musicians Give Pleasure in Performances of Varied Character

PORTLAND, ORE., March 5.—Among recent events was the men's Apollo Club concert, Willem van Hoogstraten, conductor, at the Masonic Temple. Soloists were Ruth Lorraine Close, harpist, and Barbara Pitcock, soprano. Robert Flack accompanied.

Admired artists who participated in the Portland Artist Association's first concert in Pythian Hall were Barbara Thorne, soprano; Charles Mumford, baritone; Hubert Sorenson, violinist; Richard Sorenson, cellist, and Randolph Howard, pianist. Accompanists were Evelyn Calbreath and Nora H. Warren.

Ferenz Steiner led an ensemble of twenty pianos at the Auditorium in afternoon and evening programs. The works played were by Bach, Wagner, Weber, Haydn-Brahms and Liszt.

The Portland Symphony String Quartet gives weekly programs at the University Club. Members are Edouard Hurlimann, Hubert Sorenson, Ted Bacon and Michael Arenstein.

The Eugene Gleemen, led by J. Stark Evans of the University of Oregon, gave a commendable concert for the benefit of the Shrine Hospital for Crippled Children on Feb. 10. Soloists were George V. Bishop, Don Eva and Howard Halbert. Cora Moore accompanied.

Ruth Bradley Keiser, pianist, played at the Neighbors of Woodcraft Hall before an audience that applauded her heartily. Appearing in the Auditorium Concert Series on Feb. 11 were Marguerite Bitter, Mary Teitsworth, Henri Arcand, Mary Bullock, Cecil Teague and the Auditorium Guild Sextet. Robert Flack was the accompanist.

The Monday Musical Club, Mrs. E. V. Creed, president, gave its annual musicale and tea for the benefit of the Alice M. Swank Scholarship loan fund on Feb. 5 at the home of W. W. Graham.

Sigrid Carl and Gladys Paterson received certificates issued by the National Federation of Music Clubs for passing the examination in the first two books of the Federation study course. The certificates were presented at the February meeting of the Oregon Federation, of which Helen Calbreath is president.

The singing of the Vienna Sängerknaben on Feb. 2 was an exquisite reflection of the artistry of their leader, Hans von Urbanek.

JOCELYN FOLKES

Lisa Roma Fulfills Engagements

Among the recent engagements of Lisa Roma, soprano, have been appearances with marked success at Hattiesburg, Miss., under the auspices of the Mississippi Woman's College; at Raleigh, N. C., and as soloist with the Knickerbocker Little Symphony in Brooklyn.

cert Band and the Cornell Glee Club, and a recital by Harold D. Smith, university organist. Augustus D. Zanzug was in charge of community singing.

Music from The Mikado was featured at the Junior Week concert of the Cornell Musical Clubs on Feb. 8. Bert Boyce was an outstanding soloist.

J. MURRAY BARBOUR

SEATTLE PROGRAMS EXCELLENTLY GIVEN

Large Audiences Hear Symphony Under Cameron—String Trio Makes Bow

SEATTLE, March 5.—Concerts of the Seattle Symphony under the baton of Basil Cameron on Jan. 13 (popular) and Jan. 22, found the organization riding on a high wave of popularity, both programs being heard by capacity audiences. Liliac MacKinnon, pianist, and August Werner, baritone, were soloists at the popular concert. The regular program was built on Rachmaninoff's Second Symphony and Wagnerian excerpts.

A formal debut was made by the Artwood String Trio assisted by Gertrude Weinzirl, dancer, on Jan. 29. The ensemble, which consists of Mary Rychard, Mary Eastwood and Elizabeth Child Turner, played music by Beethoven, Goossens and Bloch. The Spargur String Quartet—John M. Spargur, Albany Ritchie, E. Hellier Collins and George C. Kirchner—was heard on Jan. 23 in works by Dvorak, Mozart, Goossens and Bloch at the second concert of its nineteenth season.

Choral units giving January concerts were: the Ralston Male Chorus, under Owen J. Williams; the Philomel Singers, a women's ensemble, under the baton of R. H. Kendrick; the Seattle Orpheons, also a women's group and led by Arville Belstad; and the Halevy Singers under Samuel Goldfarb. Soloists were Florence Beeler, John Hopper and August Werner. Rachel Stickelman, Mr. Hopper and Ruth Wohlgamuth Kraft were the accompanists.

Musicians taking part in a program given by Mu Phi Epsilon were Mildred Flynn, Verna Fredrickson, Lydia Pearl, Harriet Ferch, Beatrice Kauffman, Florence Meriam, Jane Wilson and Ruth Henley.

Esther Parker and Elsie Peterson were soloists at the annual church service program of the Western Washington Chapter of the American Guild of Organists.

Excellent school programs have been given. Franklin High students gave a concert version of Carmen under the direction of Lawrence Blacknell. Choral and orchestral units of Roosevelt High appeared under Ernest Worth's direction.

Peter Meremblum conducted the Cornish Orchestra in a concert on Jan. 26. Mary Eastwood, cellist, and Keylor Noland, violinist, were soloists. Another Cornish School function was a program by the Meremblum String Quartet: Aaron Stankevich, Norine Powers, Lenore Ward and Donald Strain.

Winifred Christie, playing the Moór double keyboard piano, and John Hazdel Levis, lecturer on Chinese music, appeared under the auspices of the Seattle Chapter of Pro Musica. The Associated Women Students, University of Washington, presented Roland Hayes and the Vienna Sängerknaben.

DAVID SCHEETZ CRAIG

ORMANDY RECEIVES COLUMBUS OVATION

Two Programs by Visitors From Minneapolis Applauded With Enthusiasm

COLUMBUS, March 5.—The Minneapolis Symphony, Eugene Ormandy conducting, gave matinee and evening concerts under the auspices of the Women's Music Club on Feb. 12.

Mr. Ormandy's matinee program, An Afternoon in Old Vienna, featuring works by Mozart, Schubert and the Strausses, was received with delight by a large audience. Members of local orchestras and choirs were guests of the club, Madge Cheney Drake being the chairman.

The evening program contained the Toccata and Fugue in D Minor, Bach-Ormandy; Debussy's Nocturnes; Till Eulenspiegel by Strauss, and Tchaikovsky's Sixth Symphony. Three encores were added at the insistent demand of a capacity audience.

Student Orchestra Appears

The student orchestra of Ohio State University gave the most ambitious program in the history of the department of music on Feb. 4. Eugene Weigel, of the music faculty, presented Beethoven's First Symphony, the Overture to Euryanthe, the Persian Dance from Mousorgsky's Khovantchina and the G Minor Piano Concerto of Saint-Saëns with Dorothy Garver as soloist. The department, of which Dr. Royal D. Hughes is head, may justly feel proud of the excellent achievement of these young musicians.

Maria Jeritza was heard in recital in Memorial Hall on Feb. 7 under the auspices of Columbus Civic Concerts. The soprano gave a varied program, including songs of the classic and modern German schools, arias, songs in French and English, and Viennese musical comedy excerpts.

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Metropolitan Opera

(Continued from page 19)

lady, excellently costumed, graceful in all her actions. She sang extremely well, investing the rather trying music with vocal charm and, where necessary, pathos. In the Hellish Rendezvous scene she was a sumptuous and alluring Astoreth, so that the maddened beguilement of the inhibited preacher was easily understood.

Lawrence Tibbett again gave his dramatically fine and vocally splendid portrayal of Wrestling Bradford. The curtain calls for him and for Miss Corona were too numerous to be counted, particularly after the third act.

Another newcomer to the cast was Irra Petina, who made the most of the slim portion allotted to Plentiful Tewke, previously sung by Gladys Swarthout. Miss Petina was appealing to the eye, and very pleasing to the ear, and it is to be hoped that she will have other and larger opportunities.

The remainder of the cast was as before, notable among its members being Louis D'Angelo in his sterling portrayal of Elder Tewke. Mr. Serafin conducted. The audience showed plainly by its enthusiasm that it has taken this newest American work very cordially to its heart. Q.

Fourth Traviata Given

A large audience welcomed the season's fourth performance of La Traviata on the evening of March 1. Lucrezia Bori gave her usual telling interpretation of Violetta, singing with rare artistry. Frederick Jagel was a convincing and vocally brilliant Alfredo. John Charles Thomas gave an impressive and sympathetic account of the elder Germont. Remaining parts were taken by Philine Falco, Elda Vettori, Giordano Paltrinieri, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Tullio Serafin conducted a performance characterized by uniform excellence. G.

Siegfried in the Matinee Cycle

Siegfried in the Wagner matinee cycle on Feb. 2 was a rare afternoon, with a sense of consecration on the stage, and an attitude of devotion on the part of the capacity audience which, in themselves, would have gone far to making the performance memorable. Uncut productions, such as this one, obviously possess special powers of attraction; and there was added interest in the fact that Frida Leider and Maria Olszewska were singing in Siegfried for the first time in the current season.

Artur Bodanzky conducted, and was in one of his happiest moods. The Siegfried was familiar—Lauritz Melchior, always at his best in a role which seems to bring out the most admirable traits of his art. Mme. Leider's Brünnhilde was noble in concept and in presentation, womanly and impressive. In the character of Erda, Mme. Olszewska's ringing tones gave exactly the right emphasis to the music. Friedrich Schorr is seldom, if ever, a more commanding figure than when he impersonates the Wanderer. Emanuel List, as Fafner; Marek Windheim, the Mime; and Gustav Schützendorf as Alberich made individual and important contributions. The Forest Bird's message was delivered by Editha Fleischer with her customary fluency. B.

"First Times" Are Features of Gioconda

Ponchielli's La Gioconda was sung for the first time this season to a large audience on the evening of March 2. Features were the initial appearance in the current series of Rosa and Carmela Ponselle in the same opera, Gladys Swarthout's first impersonation here of La Cieca, and Giovanni Martinelli's participation as Enzo, a character new to his repertoire.

Rosa Ponselle's Gioconda is well remembered. It is one of her best roles and she sang it especially well on this occasion. In the concerted music she was highly effective, and her Suicidio! in the final act, was magnificent. Carmela Ponselle won the audience by her well-poised characterization of Laura, as well as by some of the best singing she has done in the opera

house. Her duet with her sister, and the previous one with Mr. Martinelli were both excellent in every way. It was a matter of regret that Laura's prayer, Stella del Marinar, was omitted. Miss Swarthout gave an artistic reading of her part.

Mr. Martinelli's short solo in the first act was beautifully sung, and, of course, Cielo e Mar was one of the high spots of the evening. His voice was especially telling in Tu sei Morta in the ensemble in the Ca' d'Oro scene. Armando Borgioli, the Barnaba, was applauded for his O Monumento! and the barcarola in Act III. Smaller roles were capably filled by Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Arnold Gaber. Tullio Serafin conducted. In view, probably, of the Siegfried performance a few hours earlier the overture was deleted. H.

Pons Sings Lucia Again

Lily Pons repeated her beautiful and appealing performance of Donizetti's familiar heroine at a matinee of Lucia di Lammermoor on March 2. Nino Martini sang Edgardo and Giuseppe De Luca was Enrico. Léon Rothier was Raimondo and the cast was completed by Mme. Vettori and Messrs. Tedesco and Bada. Vincenzo Bellezza conducted. N.

Crooks Sings His First Faust

The popular Saturday night performance on March 3, was Gounod's Faust with Richard Crooks singing the title role at the Metropolitan for the first time. Editha Fleischer was Marguerite; Lawrence Tibbett, Valentine; Ezio Pinza, Méphistophélès. Henriette Wakefield and Paolo Ananian, were Marthe and Wagner respectively and Pearl Besmer appeared as Siebel. Louis Hasselmann conducted.

Mr. Crooks gave an excellent account of himself. His Salut Demeure was applauded to the echo. Mr. Tibbett sang Avant de Quiter superbly and was very effective in Valentine's death scene. Miss Fleischer was a competent Marguerite and Mr. Pinza, as always, a splendid Méphistophélès. Y.

Sunday Night Concert

Five stars of the personnel, assisted by the Brooklyn Arion Society, Heinz Froelich, conductor, gave the Sunday Night Concert of March 4.

The Arion singers, 225 strong, were heard in the Tammbücher March and Beethoven's Die Elne Gattin with the orchestra under Wilfred Peltz. Unaccompanied, the ensemble sang lighter works, led by Mr. Froelich.

Frida Leider contributed the Liebestod from Tristan und Isolde, and joined Lauritz Melchior in a duet from the same opera. Mr. Melchior gave Lohengrin's Narrative; Friedrich Schorr, Sachs' Monologue from Die Meistersinger; Emanuel List, one of Sarastro's arias from The Magic Flute; and Rose Bampton, substituting for Mme. Olszewska, Brangäne's Warning from Tristan. D.

The Final Aida

Verdi's Aida, which usually heads the list of operas during the season, had its fifth and last hearing on the evening of March 5, with Elisabeth Rethberg bringing her beautiful voice to the same part, and Maria Olszewska cast as a dramatic and vocally fine Amneris.

Carlo Del Corso reappeared as Radames and Armando Borgioli as Amnasson. Ezio Pinza sang Ramfis; Arthur Anderson was the King; Giordano Paltrinieri and Lillian Clark were the Messenger and the High Priestess respectively. Tullio Serafin conducted. Y.

The Season's Fourth Tristan

The fourth Tristan und Isolde on the evening of March 6 brought no changes in the assignment of roles. Frida Leider was again the Isolde, Lauritz Melchior the Tristan, Maria Olszewska the Brangäne, Friedrich Schorr the Kurwenal and Ludwig Hofmann the King Mark, with Artur Bodanzky conducting. The one unfamiliar detail was an unhearsable fall by Isolde in the concluding moments of the first act that might have been of serious consequence but happily did not prevent Mme. Leider from going on with the part. T.

New York Concerts

(Continued from page 27)

as complete as it was when he was in his late teens, but it is today far more effortless. His musicianship was ever sound, his style dignified, with no desire at any time to capture applause by tawdry, sensational effects. Today his musicianship is even more firmly grounded, his sense of the structure and the inner content of the music he plays is unerring and masterly. His tone is admirable, occasionally a trifle cool, happily never forced.

Schumann's Kreisleriana remains one of the most taxing of his major works, a problem to present engagingly. Mr. Rubinstein gave it with a constant variety and fetching charm. No item on his list failed to receive just attention, whether it was the little-played Mozart variations, the Bach-Busoni, or the later pieces. Fauré's exquisite Nocturne, which so rarely comes to performance, was a perfectly etched poem, as was the less worthy, but appealing, Scriabin. His own Sonata Mr. Rubinstein played alluringly. It is a splendid brief work, closely knit, thematically valid, unpretentiously conceived, beautifully executed. The audience liked it enormously.

In the tour de force, Islamey, Mr. Rubinstein closed the evening with a brilliance and rhythmic sweep that were breath-taking, his digital sureness of a kind that touched perfection. There was much applause and he gave four encores, a Gavotte and a Whirligig of his own, Bach's Siciliano in G Minor, and a Bourrée by Krebs.

Mr. Rubinstein convinced us that he is one of the finest of American pianists, who should be heard more often in New York. A.

ADAM KURYLO, violinist. Irene Botts, accompanist. National Music Benefit Society, Feb. 23, evening. Handel Sonata, Bruch Concerto, group by the performer in memory of Otakar Sevcik.

BERNARD GABRIEL, pianist. New School, Feb. 24, afternoon. Program of early works, a Beethoven sonata, Chopin, Schubert, Field and more modern composers.

GRANVILLE ENGLISH, composer-pianist, assisted by CARROLL AULT, baritone; GLORIA LA VRY, soprano; RUTH KEMPER, violinist, and an octet of male voices conducted by ELLMER ZOLLER. Hotel Astor, Feb. 24, afternoon. Program of works by Mr. English.

CRYSTAL WATERS, soprano. Stuart Ross, accompanist. Barbizon, Feb. 25, afternoon. Unusually well-chosen program, including five songs by Béla Bartók. Antique songs in Italian and English and a group in English containing Milligan's Willow in Your April Gown, dedicated to the singer.

THOMAS JACOB HUGHES, pianist. National Musical Benefit Society. March 2, evening. Chopin Sonata, Op. 58; and

works by Brahms, Schumann, Debussy, Guion and Liapounoff.

LIONEL SINCLAIR, pianist. Barbizon, March 6, evening. Liszt B Minor Sonata, group of Chopin works and pieces by Sgambati and Schumann.

Matinee Musicale Gives Native Works

The New York Matinee Musicale gave a costume program of American music from the earliest period to the present time in the Hotel Astor on the evening of Feb. 25. The evening opened with three songs based on American Indian themes by Cadman and Troyer, sung by Irva Morris. These were followed by a group of Colonial songs by Francis Hopkinson, sung by Marguerite Hawkins, soprano, and S. B. Mills's Antebellum Days, played by Minabel Hunt, pianist. An arrangement by Louis Victor Saar for vocal quartet of several plantation melodies by Stephen Foster was sung by Mathilde Jaekle, soprano; Alma Beck, contralto; Hunter Sawyer, tenor, and Richard E. Parks, bass, with violin obbligato by Earl R. Hunt. Ethel Parks sang a group of Appalachian Tunes; the Musartin String Quartet—Dorothy Kesner, Julia Nussenbaum, Irene Lesser and Virginia Peterson—presented a series of Negro spiritual arrangements, and Constance Eisenberg, twelve-year-old pianist, played two MacDowell works. Ruth Kemper, violinist, played a group by Henry Holden Huss, Samuel Gardner, Marion Bauer and Reuben Goldmark.

Intercollegiate Glee Club Holds Contest

The Yale Glee Club, Marshall Bartholomew, conductor, won the annual contest held in the Wanamaker Auditorium on the evening of March 3. The other clubs represented were those from New York University, Princeton and Rutgers. Judges were: Nikolai Sokoloff, conductor of the New York Orchestra, chairman; Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, and Kendall K. Mussey, director of the Brooklyn Music School Settlement.

The work stipulated for the contest was Schumann's The Dreaming Lake. Under Mr. Bartholomew the combined clubs sang Morley's My Bonnie Lassie, and Henley Wilson's Border Ballad. This was the eighteenth concert in the series, which is directed by the Intercollegiate Musical Council.

Edward Ransome Sings in Musicale

Edward Ransome, tenor, formerly of the Metropolitan Opera, was heard in a concert in the Sherman Square Hotel on the evening of Feb. 20, under the auspices of Mme. Dorée. Others taking part included Violetta Flores, Nadina Fedora, Priscilla Parker, Elenita Montez, Aileen Curran, Tom Coates, Paul Farber, Walter Herron, Robert Kelso, Byron Warner and Charles McLean. Dances were contributed by Velma Hoover, Florence Longman, and Florence Mahony. Miguel Sandoval was at the piano.

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WORCESTER GREETED NOTED PERFORMERS

Rodzinski Leads Cleveland Men in Fine Program—Other Guests Appear

WORCESTER, March 5.—The Cleveland Orchestra gave a concert in the Auditorium on Feb. 12, under Y. W. C. A. auspices. Dr. Artur Rodzinski received great applause on his first appearance here, and the orchestra gave admirable performances of the Overture to Oberon, Franck's Symphony, Death and Transfiguration by Strauss and the Overture to Tannhäuser. The audience was very responsive, and in appreciation of this Dr. Rodzinski added two extras.

Maria Jeritza appeared in the second Civic Series concert on Jan. 17, replacing Florence Austral and John Amadio. Mme. Jeritza sang with great skill a program in which German songs, old and new, predominated, and added five extras including Elsa's Dream from Lohengrin and an aria from Cavalleria Rusticana. Sanford Schlusel's excellent accompaniments and solos won him several encores, among them his own clever Chinese Tango.

Aid Sunday Broadcasts

A novel cause was substantially benefited when the Salem Square Congregational Church was filled on Jan. 18 at its annual concert, the proceeds being devoted to a fund which makes possible Sunday forenoon broadcasts over WORC from October to May. Local musicians participating included the Nordstrom Instrumental Trio, the Te Deum Male Chorus led by Petrus Lundberg, and a mixed octet.

The Tokatyan Trio, composed of Armand Tokatyan, tenor, Sonia Sharnova, contralto, and Hans Hess, 'cellist, appeared on the Civic Series in the Auditorium on Feb. 6. The voices were heard to advantage in operatic duets and in solos. Mr. Hess was especially close to his audience during the Saint-Saëns Concerto in A Minor. Nils Nelson accompanied.

The Civic Music Association's fourth attraction was Mischa Levitzki, pianist, on Feb. 27. His thorough musicianship kept the program up to concert pitch. Compositions of Scarlatti, Gluck, Beethoven, Chopin, Ravel and Liszt were heard, and Levitzki's own Valse in A was encored.

Boston Group Is Heard

The Boston Symphony Orchestral Group led by Paul Shirley, gave another of the Worcester Art Museum free concerts on Feb. 11, presenting works of Beethoven, Sibelius, Saint-Saëns, Järnefelt and Strauss. Walter H. Kidder was baritone soloist.

Gold, a Norwegian idyl in three acts, presented by the Melophonic Club of North High School on Feb. 8, utilized music from the works of Grieg to form an operetta around a libretto and lyrics by Mabel S. Reed, director of music. A large cast of pupils took part, assisted by the school orchestra. A. Thalia Bacon directed Norwegian dances.

Combined musical clubs of the classical high schools gave their annual

"pop" concert on Feb. 13, under the direction of Albert W. Wassell. Vocal and instrumental ensembles and soloists took part.

The choirs of Plymouth-Piedmont Church, directed by Hugh Giles, presented a Brahms program on Feb. 25, including parts of the Requiem and several motets. Mr. Giles was at the organ, and Mrs. Marion McCaslin accompanied.

Hans Wiener and Otto Asherman, with a group which included Marjorie Heinzen, well known to local audiences, appeared at Jonas G. Clark Hall on Jan. 6 under the auspices of the Clark Faculty Women's Club for the benefit of its scholarship fund. Mrs. Hudson Hoagland was chairman of the committee in charge.

Students of Smith College gave a dance program, under the direction of Edith Burnett, at Horticultural Hall on Jan. 12, many of the numbers as well as much of the scenery and costuming having been devised by the girls themselves. Mrs. J. Herbert Johnson was chairman of the Worcester Smith College Club committee which sponsored the affair for the benefit of its scholarship fund. Marion deRonde, head of the college's music department, directed an instrumental trio, composed of Elsa Parshley, Dorothy Fremi, and Carey Tatro.

Paris Quintet Appears

The Worcester Art Museum presented another of its free concerts to a large audience on Jan. 14. The Paris Instrumental Quintet, composed of René Le Roy, flutist; Pierre Jamet, harpist; René Bas, violinist; Pierre Grout, viola player, and Roger Boulmé, 'cellist, played works by Couperin, Mozart and Debussy, displaying combinations of three and four instruments, and ended with Joseph Jongen's Concert à cinq, Op. 71, dedicated to the Paris Quintet.

JOHN F. KYES

Roy Harris Arranges Series of Medieval Music Lists

Four programs of medieval music prepared by Roy Harris will be presented in the New School for Social Research on the evenings of March 11 and 25, April 15 and 29. Participants in the music for groups of instruments, voice and chorus, will include the Aeolian String Quartet, the Essex A Cappella Choir, conducted by Osbourne McConathy, and several instrumentalists. The music and the performances will be considered in an article by A. Lehman Engel at the close of the series.

Ralph Leopold Makes Appearances in West

Ralph Leopold gave a piano recital in Ouachita College Auditorium, Arkadelphia, Ark., on Feb. 15, being cordially applauded for his playing of standard works and his transcriptions of excerpts from Götterdämmerung and Der Rosenkavalier. On Feb. 19 Mr. Leopold appeared at State College, Bowling Green, Ohio, in a joint recital with Stanley Deacon, baritone.

RODZINSKI ACCLAIMED

Cleveland Orchestra Is Welcomed at Smith College

NORTHAMPTON, MASS., March 4.—The Cleveland Orchestra, Dr. Artur Rodzinski conducting, was received with great enthusiasm at Smith College. A memorable reading of Strauss's Death and Transfiguration was featured, and Tchaikovsky's Fourth Symphony was brilliantly played.

Mabel Garrison, coloratura soprano, and a member of the music department of the college, gave a lieder program in Sage Hall.

John Duke, pianist of the department, recently presented a program of eighteenth century music with the assistance of a string ensemble. The same program was given in the Springfield Museum of Fine Arts. W. M. C.

Elaine Blouin Is Guest Artist of Club in Portland, Me.

PORTLAND, ME., March 5.—Elaine Blouin, soprano of Springvale, was guest artist at the concert given by the Portland Rossini Club recently, strengthening the favorable impression she made at her appearance in 1931. Her beautiful voice was heard to advantage in Les Filles de Cadix by Delibes and in songs by Schubert. Miss Blouin's voice was discovered by Mme. Cora Pierce Richmond, teacher of singing, with whom she studied for several years before going to Philadelphia to carry on her studies with Emilio de Gorgorza at the Curtis Institute of Music.

Taking part in the program were Mrs. Beatrice M. Richards, Marcia Merrill, Florence Knight, Sara Silverman and musicians who formed vocal and instrumental ensembles.

Nelson Eddy Hailed in Portland, Me.

PORTLAND, ME., March 5.—An even greater enthusiasm for Nelson Eddy was shown at his recital in City Hall on Jan. 29 than at the baritone's first appearance in this city last season. Eleven encores were demanded. Works on Mr. Eddy's program were Good Fellows, Be Merry, from Bach's Peasant Cantata; lieder by Schumann, Wolf, Jensen and Strauss; Largo al Factotum from The Barber of Seville, and songs in English. Theodore Paxson accompanied and played solos. A. W. J.

March Concerts in Museum Begin under Mannes

The March series of free symphonic concerts conducted by David Mannes in the Metropolitan Museum or Art began on March 10, and will be continued on the succeeding Saturday evenings of the month. Brahms's Third Symphony and works by Glinka, Granados, Wagner, Beethoven, Delibes and Johann Strauss were listed, with Michael Rosenker as violin soloist.

This series has been made possible by contributions from Edward S. Harkness, the Juilliard Musical Foundation, John A. Roebbling, and in memory of Florence Blumenthal.

Compositions by Dickinson Heard at Sacred Concert

FLUSHING, L. I., March 5.—Compositions by Clarence Dickinson were heard in a sacred program presented by Luis Harold Sanford, organist, on Jan. 28 in the Protestant Reformed Dutch Church. A feature was the Storm King Mountain Symphony.

ORCHESTRA PRAISED IN PORTLAND, ME.

Steady Development of Ensemble Noted Under the Baton of Warren

PORTLAND, ME., March 5.—With its able performance in the City Hall Auditorium on Feb. 7, the Portland Symphony, Charles A. Warren, conductor, demonstrated its steady and ever-increasing development. The orchestra is in its tenth season, and in this concert displayed a consistent gain in its playing. The Overture to The Barber of Seville opened the program. The symphony was Beethoven's First; and works by Bach, Ziehrer, Ippolitoff-Ivanoff and Weber were included. Barbara Whitney, harpist, of Boston, was the soloist, her interpretations of music by Zabel, Corelli and Tournier being greatly pleasing to the audience.

Excerpts from light operas in which members of the MacDowell Club and the Kotschmar Club joined forces were given on Feb. 6 at the Parish House of the State Street Congregational Church. Mary A. Seiders and Howard W. Clark were in charge of the program, the latter leading the orchestra. Soloists in items from Katinka, The Merry Widow, The Firefly and Rose Marie were Mrs. Gerald Close, Mrs. Floyd H. Richards, Elmer Mangum and Virgil Cadieux. Miss Seiders, M. Daniel MacDonald, Fred Lincoln Hill, and Frances Donnell accompanied.

Teachers Sponsor Recital

The second concert in the series sponsored by the Portland Music Teachers' Association was given on Feb. 13, when Eunice Norton, pianist, was heard in City Hall Auditorium. Playing in brilliant style, Miss Norton presented works by Brahms, Beethoven, Chopin, Stravinsky and Liszt.

Hazel Hallett, pianist, a winner in contests conducted by the National Federation of Music Clubs, was heard in the Parish House of State Street Congregational Church recently, presented by the Portland Rossini Club. Her careful and sympathetic musicianship was evident in works of Beethoven, Ireland, Chopin, de Falla and Hopekirk.

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Dr. Daniel Protheroe

CHICAGO, March 5.—Dr. Daniel Protheroe, eminent choral conductor, and composer, died in his sleep of heart disease on Feb. 25. On the previous Sunday he had left his sick-bed to conduct a concert of the Welsh Male Choir, at which his work, *The Minstrels*, was sung.

Born in Ystradgynlais, South Wales, in 1866, Dr. Protheroe became a choir leader at sixteen. Coming to America in 1886, he organized the Cymrodorion in Scranton, Pa. In Milwaukee, where he lived from 1894 to 1909, he founded the Lyric Male Chorus, and conducted the Arion, the Arion Junior and the Musical Society choruses, besides leading church choirs. While maintaining his connections in Milwaukee, Dr. Protheroe came to this city in 1909. He conducted, in addition to the Chicago Welsh Male Choir, the choir of Central Church in this city, the chorus of the Illinois Bell Telephone Company, the Sherwood Junior Chorus, the Daily News Choral Society, the Armour Institute Glee Club and the Municipal Choral Society of Gary, Ind.

He frequently served as adjudicator of eisteddfods in this country and in Wales, and directed festivals held at Harlech Castle in the latter country. Last summer he was prominently identified with music given at A Century of Progress. The honorary degree of Doctor of Music was bestowed on him by the University of Wales, and Trinity College, Toronto.

Among Dr. Protheroe's best known compositions are the *Crusaders' Hymn*, sung by General Allenby's army on its entry into Jerusalem at the end of the World War; the cantatas, *St. Peter*, *The Story of Bethlehem*, *A Song of Hope and Lady Fair*; the symphonic poem, *In the Cambrian Hills*; and many choruses for men's voices, including *Britons*, and *The Nun of Nidaros*. Numerous anthems and short choral works, chamber music and songs also came from his pen.

In 1892 Dr. Protheroe married Hanna Harris, of Scranton, who died in 1926. He is survived by his son, Daniel; and by two daughters, Helen and Anne Protheroe.

Norman O'Neill

LONDON, March 4.—Norman O'Neill, well known British composer, died last night as a result of injuries received in an accident. Born in Kensington, fifty-eight years ago, he was the son of G. B. O'Neill, artist. He studied with Somervell and under Ivan Knorr at the Hoch Conservatory in Frankfurt. Returning to London in 1897, Mr. O'Neill was active as a teacher and conductor, also touring with theatrical companies in this country and in France. His marriage to Adine Rückert, pianist, took place in 1899.

Mr. O'Neill composed many works for

theatrical productions, including incidental music for Maeterlinck's *The Blue Bird*, Barrie's *Mary Rose*, Julius Caesar, Macbeth, Hamlet, King Lear, and Dunsany's *The Gods of the Mountain*. His Shakespearean Sketches, heard under his baton at the Bournemouth Festival in 1928, are based on music for *The Merchant of Venice*, first heard at Belasco's production with David Warfield.

Other works are the overtures *In Autumn* and *In Springtime*; *Humoresque*; *Scotch Rhapsody*; *The Swinburne Ballet*; *Waldemar*, for chorus; chamber music; solos for violin and piano, and many songs.

Edna Sweet Rusk

PARIS, March 1.—Edna Sweet Rusk, wife of Marshall Rusk, teacher of singing, died here in the American Hospital on Feb. 14.

Mrs. Rusk, the daughter of John Allen Sweet, a well-known hymn-writer, was a pianist of ability and though never a professional she had appeared as a child as soloist with the Theodore Thomas Orchestra. With her former husband, the late Senator John L. Wilson, owner of the *Seattle Post-Intelligencer*, she founded the Seattle Symphony. She was the sister-in-law of the late Ambassador Henry Lane Wilson.

After the death of her first husband, she married Mr. Rusk in Philadelphia in 1921, and since then they had made their home in Paris. Previously to his marriage, Mr. Rusk was secretary for six years to Henry Harkness Flagler, backer of the New York Symphony.

Funeral services were held at the American Church on the Quai d'Orsay. Burial was in Crawfordsville, Ind.

Llewellyn L. Renwick

DETROIT, March 5.—Llewellyn L. Renwick, organist and choirmaster of the Metropolitan Methodist Church and head of the organ department of the Michigan State College, East Lansing, died at his home here on Feb. 27. He was fifty-seven. Mr. Renwick was born near Ann Arbor, and graduated from the University of Michigan, where he became head of the organ department. After study with Guil-mant and Widor in Paris, he was appointed head of the theory department of the Detroit Conservatory. He was official organist at the St. Louis World's Fair, and for twelve years was solo organist at the Ann Arbor May Festivals. His compositions are widely known.

H. W.

George Bob Wick

BUTLER, PA., March 5.—Mayor George Bob Wick, who had been in charge of music instruction in Senior High School for nineteen years and was prominent as a baritone, teacher and choir leader, died recently of pneumonia. He was born in this city in 1879 and sang with the Savage Opera Company, later opening a studio in Pittsburgh. During the World War he served as an army song leader. He was in his second term as Mayor of Butler.

Lillian Robertson

Lillian Robertson, pianist, organist and teacher, died at her home in New York on Feb. 8. Born in Nashville, Tenn., she studied at the Boston Conservatory and under Dr. William C. Carl of New York. She had been organist of the Methodist Episcopal Church, Great Neck, L. I., and other churches, and for some years was accompanist of the Dixie Club, Daughters of the Confederacy.

Lionel de La Laurencie

The recent death in Europe of Lionel de La Laurencie, lecturer and musicologist, is reported. Mr. de La Laurencie was born in Nantes in 1861, and was educated first in forestry, graduating at the government school at Nancy. He later turned to music. Besides articles in important musical periodicals and works on musical subjects, he wrote the history of instrumental music in France for Lavignac's *Encyclopedia of Music*.

HOOGSTRAATEN GIVES BEETHOVEN CONCERT

Gieseeking Is Heard as Soloist With Symphonic Forces in Portland

PORTLAND, ORE., March 5.—The Portland Symphony concert of Jan. 29 was a triumph for Willem van Hoogstraten, who presented an all-Beethoven program; for Walter Gieseeking, pianist, who made his first appearance here, and for the orchestra's distinctive performance.

The program included the *Coriolanus* and *Leonore* overtures and the Eighth Symphony. Mr. Gieseeking won the instant approval of his audience by his intellectual and tonally beautiful interpretation of the *Emperor Concerto*.

The names of Mendelssohn, Thomas, Wolf-Ferrari and Massenet were on the composers' side of the program at the matinee concert on Jan. 21. Harold Gelman, Portland pianist, expressed the refinement of feeling and the serenity of Mozart's *Concerto in D Minor*, given for the first time with the Portland Symphony. Mr. Gelman received his degree in music at the University of Michigan last June. His piano instructors were Guy Maier and Joseph Brinkman.

The Creation Is Sung

The Portland Symphony's season ended in a blaze of glory when Mr. van Hoogstraten conducted *The Creation* on Feb. 12. The soloists were Helen McCartney, Weyland Echols and Mark Daniels. Miss McCartney, a young Portland soprano making her first major appearance, disclosed a voice of

Theodor A. Hoeck

Theodor A. Hoeck, teacher of piano playing, died recently. Mr. Hoeck was born in Paisley, Scotland, in 1868. He studied with Otto Schweizer in Edinburgh, with Leschetizky and Navrátil in Vienna, and counted Brahms and Schütt among his friends. He came to New York in 1899. His brother, William T. Hoeck, conducted the Glasgow Symphony for many years.

Harry L. Hamlin

Harry L. Hamlin, formerly owner of the Grand Opera House in Chicago, and brother of the late George Hamlin, tenor, died on Feb. 23. He was seventy-one.

Lieut. Thomas Francis Shannon

BROOKLYN, March 5.—Lieut. Thomas Francis Shannon, founder and conductor of Shannon's Military Band, and formerly assistant to John Philip Sousa in the organization of Sousa's Band, died on Feb. 21. He was seventy-two. He began his career as a player in Gilmore's Band.

Rudolf Fitzner

VIENNA, March 1.—Rudolf Fitzner, violinist, founder of the Fitzner Quartet and teacher, is dead. He was sixty-six, and had held the post of musician to the King of Bavaria.

Gwendolyn Leo

ERIE, PA., March 5.—Gwendolyn Leo, concert manager, died recently. She had also been associated with the public schools.

John C. Mullaly

BOSTON, March 5.—John C. Mullaly, a former member of the Boston Symphony, died on Feb. 8. He was eighty-seven. Mr. Mullaly was born in England. He had conducted "pop" concerts here, as well as early American performances of Gilbert and Sullivan.

rare beauty, combined with musicianship. The chorus of 120 sang with abounding spirit.

Mr. van Hoogstraten honored Melvin Hansen, twenty years old, of Chehalis, Wash., by placing his *Symphony in C Minor* on the matinee program of Feb. 4. The work had an enthusiastic reception.

The Junior Symphony, led by Jaques Gerschkovitch, gave its second concert on Feb. 3. A new and pleasing feature was the chorus of 150 high school students. They sang the *Polonaise* from Glinka's *A Life for the Czar*, the *Hallelujah Chorus* from Beethoven's *Mount of Olives* and a chorus from *Tannhäuser*. These students were trained by music supervisors and William Robinson Boone.

Orchestral works were the *Overture to Oberon*, Borodin's *On the Steppes of Central Asia*, Siegfried's *Funeral March* and *A Night on Bald Mountain* by Moussorgsky.

Musical interest centred in activities of the Portland Symphony for a fortnight after the close of the subscription series. The request concert on Feb. 19 was a benefit to which Willem van Hoogstraten and the orchestra donated their services. The proceeds were turned into the 1933-1934 deficit fund of \$2,000, which the orchestra's directors expect to eradicate before next season.

The request program consisted of Brahms's *First Symphony*, the *Overture to Tannhäuser*, *Les Préludes* by Liszt and *Tales from the Vienna Woods* by Johann Strauss. Vociferous applause from an almost capacity audience justified the giving of this additional concert.

The Portland Symphony Society gave its annual luncheon in honor of the orchestra and Mr. van Hoogstraten in the Portland Hotel on Feb. 5. Officers re-elected were: Charles E. McCulloch, president; Mrs. Donald Spencer, manager; J. C. Ainsworth, K. K. Koehler, John A. Laing, Roscoe Nelson, Aubrey Watzek, Frederick Greenwood. Mrs. Wilbur, Isabella Gauld, Donald Sterling and W. W. R. May. New members are Mrs. Clarence M. Bishop, Homer Goehler and Donald W. Green. Nettie Rankin Bolland and F. E. McCaslin are members *ex officio*.

Next year's budget will be \$52,000. Mr. van Hoogstraten will enter his tenth season as conductor.

The orchestra broadcast a popular program during the Standard Oil Hour for the Pacific Coast from the Neighbors of Woodcraft Hall on Feb. 15. The first nation-wide broadcast of an hour's program was presented over KOIN, the *Oregon Journal*, and CBS, at the Municipal Auditorium on Feb. 26.

The Portland Symphony, led by Mr. van Hoogstraten, made its first appearance in Chehalis, in the Junior High School on Feb. 23.

JOCELYN FOULKES

Gena Branscombe Honored by New York City Panhellenic

Gena Branscombe, composer, spoke on *The Achievements of American Women Composers* at a reception and tea given in her honor by the board of governors of the New York City Panhellenic, Mrs. James F. McNaboe, president, on Feb. 25. Foster Miller, bass-baritone, was heard in works by Miss Branscombe: the *Prologue*, *Quebec*, *Great Guardian Portal*, from the *Quebec Suite*; *I Send My Heart up to Thee*; *At the Postern Gate*; and, as an encore, *By St. Lawrence Water*.

Frans Hoffman Is to
Head Voice Department
of Westminster School



Frans Hoffman, Appointed Head of the Voice Department of Westminster Choir School

PRINCETON, N. J., March 5.—The appointment of Frans Hoffman of Los Angeles as head of the voice department of Westminster Choir School is announced by Dr. John Finley Williamson, president. Mr. Hoffman will take up his new duties in the fall semester this year.

He was born in Amsterdam. A graduate of the Dutch Conservatory, he has toured as a bass singer in Europe and the Orient, and has specialized in oratorio and orchestra conducting. American engagements have included a recital at the University of California, and appearances with the Los Angeles Philharmonic and the Glendale Symphony.

At present Mr. Hoffman is director of music in Immanuel Presbyterian Church, Los Angeles, and of the following organizations: San Pedro Woman's Club Chorus, West Ebell Woman's Club Chorus, Wednesday Morning Club Chorus, Cosmos Woman's Club Chorus, the Holland Glee Club and the Hoffman Singers. For three consecutive years the San Pedro Woman's Club Chorus, under his direction, has won a silver cup for the best woman's chorus in the Federation of Woman's Clubs.

SOROSIS HOLDS SERIES

Concerts Sponsored with Success by Club in Oklahoma City

OKLAHOMA CITY, OKLA., March 5.—The series of five concerts sponsored by the Sorosis Club has terminated satisfactorily, culturally and financially. These concerts, termed a Musical Appreciation Course and the Sorosis Sunday Series, were given in the club house, Oklahoma professional artists being engaged exclusively.

An atmosphere of friendly intimacy was contrived through varied seating arrangements (for an afternoon of chamber music the musicians were stationed on the auditorium floor with the audience arranged in a semi-circle), and the serving of tea after the programs.

Artists heard were: Tosca Berga, violinist; Adrian Wynnobel, baritone, and Eugene Hassell, pianist; the University Quintet, led by Paul Carpenter; Frederic Libke, in a Chopin recital; and the Choirs of Youth, led by Mrs. Percy Nickless.

Florence Awaits Modern Festival

Orchestral Works of Honegger, Ravel, Berg, Bartók, Schechter and Markevitch to Be Given—Important New Chamber Compositions Scheduled—London Quartet Heard on Italian Tour

By ANNA WRIGHT

FLORENCE, March 1.—April promises well for our musical spring: a visit to Florence to attend the festival of the International Society for Contemporary Music. The members of the jury were fortunate. They met in San Remo to discuss and define the concerts, and doubtless a great deal of Riviera sunshine has crept into the programs which Nadia Boulanger (France); Walter Vogel (Russia); Alfredo Casella (Italy); Ernst Krenek (Austria) and Hilding Rosenberg (of the Stockholm Opera) have decided upon.

There will be one orchestral concert, the program of which will include Honegger's *Mouvement Symphonique*, No. 3; Ravel's *Piano Concerto*; three fragments from Alban Berg's *Wozzeck*; Béla Bartók's *Rhapsody* for violin and orchestra; a *Suite* for orchestra by Boris Schechter, and Igor Markevitch's *Psalms* for piano and orchestra.

The chamber music concerts will be two in number and the following works will receive performances: A *Suite* for trumpet, saxophone, clarinet and piano by Rudolf Holzman (Germany); a trio for Hitlerphone, viola and piano by Hindemith (Germany); *Four Melodies* for contralto and string quartet by Slavko Osterio (Jugoslavia); a *Piano Sonata* by Knudage Rusagen (Denmark); a string quartet by Leopold Spinner (Austria); five melodies by H. E. Apostel (Austria); a *Quartet* for flute, oboe, clarinet and piano by Jean Françaix (France); a *String Quartet* by Henri Martelli (France); a *Sinfonietta* for string quartet by Lars Erik Larssen (Sweden); a *Fantasia* for oboe, violin, viola and 'cello by Benja-

min Britten (England); a *Toccata* for piano by Alois Haba (Czechoslovakia); a *Trio* for piano, viola and 'cello by Henrik Neugeboren (Hungary), and a cantata for mezzo-soprano, flute, oboe, lute, viola d'amore, viola de gamba and 'cello by R. Sturzenegger (Switzerland).

The Italian section of the International Society for Contemporary Music, in token of appreciation (this is the third time that the festival has been held in Italy, the previous occasions having been Venice in 1925 and Siena in 1928) is offering two all-Italian concerts, one orchestral and one of chamber music. At the former new symphonic works by Alfano, Casella, Dalla Piccola, Malipiero and Mulè will be given; and at the latter new chamber music by Castelnuovo-Tedesco, Gorini, Labroca, Nielsen, and Pizzetti will be heard. There are rumors besides of vocal concerts, antique music concerts, and choral concerts being planned in homage to the society, so that it looks like a week of hard labor in music in store for us.

Chamber music concerts are always popular, and one may say that during the winter months there is a blossoming of them, both foreign and indigenous, all over our peninsula. This year audiences who love quartets have had a revelation, and executants (our native ones) had an object lesson in the victorious tour of our chief towns by the London String Quartet, superlative in every way, whether in the artists' playing or in their choice of programs. Their recitals stand out as landmarks in our musical landscape.

MILWAUKEE FORMS UNIQUE ORCHESTRA

Doctors, Lawyers, Engineers to Play in Symphony Under Carl Eppert

MILWAUKEE, March 5.—A new organization which promises notable results is a symphony orchestra with a membership composed wholly of professional men, doctors, lawyers, engineers. Carl Eppert is the conductor. The temporary board of directors includes Dr. A. J. Patek, Dr. O. Rose, Dr. Otto G. Krause, Dr. Silbar and Dr. Brunkhorst, with all of whom music is a hobby. The first meeting was a rehearsal with forty instruments represented. Eighty applications have been received. Among the applicants are former members of symphonic ensembles.

The Theodore Thomas memorial concert given by the Chicago Symphony under Frederick Stock was marked by a memorable production of Beethoven's Ninth Symphony without the choral portion. Mr. Stock achieved an impression of completeness, and his reading of the work, which had probably not been heard here before, won acclaim.

An attractive event was the program given at the Athenaeum under the auspices of the College Endowment Association by Olga d'Allaz, in her Milwaukee debut. Her program, From the

Baltic to the Black Sea, was artistic and vivid.

A thrill was furnished at the first appearance here of Nathan Milstein, violinist, who gave a recital at the Auditorium under the auspices of the Civic Concert Association. The audience was captivated.

Appearances of Lotte Lehmann, Dr. Josef Hofmann and Guiomar Novaes have been outstanding events. Each artist provided a memorable experience. The recitals of Mme. Lehmann and Dr. Hofmann were in the Musiclovers Series sponsored by Margaret Rice in the Pabst Theatre. The singer was accompanied by Erno Balogh. Mme. Novaes was heard as a Civic Concerts attraction with the combined Arion and Musical Society choruses in the Auditorium.

Schubert's B Minor Symphony, and The Romance of a Mummy by Tcherpnin were featured works at a very fine concert, given free to the public, by the State Teachers' College Symphony under the baton of Hugo Anhalt.

Erich Schmaal, able pioneer pianist, recently presented his string ensemble in Goodrich Concert Hall. Ruth Persionn, violinist, and Margaret Diefenthaler and Roland Dittl in a two-piano program have been heard under the auspices of the Hadassah Club.

R. S. McC.

Dr. Carl J. Waterman
Leads Appleton Choirs
in Artistic Concerts



Dr. Carl J. Waterman is Dean of Lawrence Conservatory and Conductor of Successful Choral Units

APPLETON, WIS., March 5.—The recent visit of the Lawrence College A Cappella Choir to Chicago and its environs has drawn particular attention to Dr. Carl J. Waterman, the conductor.

Dr. Waterman, dean of Lawrence Conservatory since 1920 and director of choral music since 1910, is also the organizer and conductor of the Schola Cantorum, a mixed chorus of 150, the Lawrence Men's Glee Club, and the adult choir of the First Methodist Church. Activities of organizations embrace standard oratorios and concert versions of operas. On Palm Sunday, March 25, the combined choruses will present Bach's *St. Matthew Passion*, as a climax to the dedicatory festival held in connection with the new Plantz memorial organ now being installed in Lawrence Memorial Chapel.

In addition to his work as a choral conductor, Dr. Waterman teaches singing. Students from his studio have met with success throughout the country in concert and opera.

Henri Deering Makes Two Appearances in One Day

Two appearances in New York were made by Henri Deering, pianist, on Feb. 18. In the afternoon Mr. Deering gave a recital in the Harvard Club, playing the Bach-Liszt *Prelude and Fugue* in A Minor, and works by Brahms, Chopin, Schumann, Debussy, Albeniz, Mendelssohn and de Falla. In the evening he took part in a concert with the Perol String Quartet in Dr. Henry Hadley's studio, joining the ensemble in a performance of Schelling's *Divertimento*.

Soloists Engaged for New York Performance of B Minor Mass

Jeannette Vreeland, Rose Bampton, Dan Gridley and Robert Crawford will be the soloists at the annual presentation of Bach's B Minor Mass by the Oratorio Society of New York, under the baton of Albert Stoessel, in Carnegie Hall on March 21.

Having made a number of public appearances in this country, Marcel Grandjany, harpist, sails to Europe on March 10 on the Lafayette. In addition to his teaching schedule in Paris, Mr. Grandjany will fulfill concert engagements in many European cities.